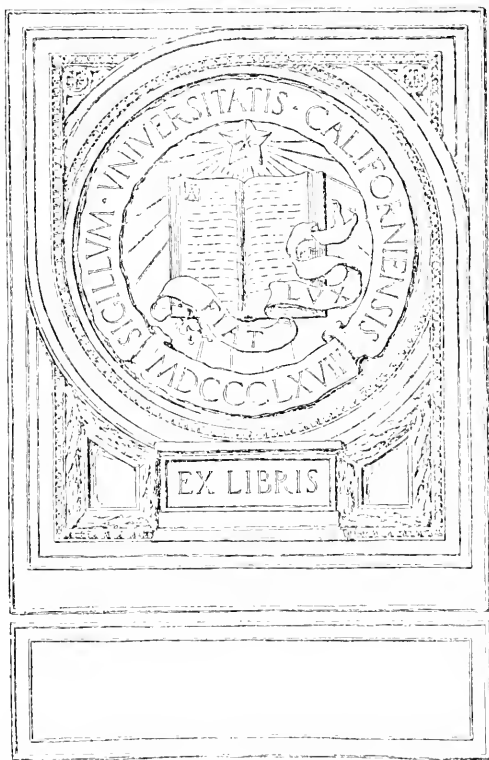


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UNIVERSITY OF CALIFORNIA  
AT LOS ANGELES









**CORRECT COMPOSITION**



THE PRACTICE OF TYPOGRAPHY

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# CORRECT COMPOSITION

A TREATISE ON SPELLING

ABBREVIATIONS, THE COMPOUNDING AND

DIVISION OF WORDS, THE PROPER USE OF FIGURES

AND NUMERALS, ITALIC AND CAPITAL

LETTERS, NOTES, ETC.

WITH

OBSERVATIONS ON PUNCTUATION

AND PROOF-READING

BY

THEODORE LOW DE VINNE, A.M.

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## PREFACE

UNFORTUNATELY for an American printer, there is no authority beyond appeal for the spelling, division, and compounding of words. Neither in America nor in Great Britain is there an institution, like the Académie Française or the Department of Public Instruction of France, which finally determines disputed questions in orthography. We have many dictionaries of the English language, but they do not fully agree with one another as to the spelling of some words. There are more than sixteen hundred variable spellings, as shown in the Appendix to this work, and each form of spelling has had the approval of good writers.

There are other irregularities in literary and mechanical composition that are even more unfortunate. We have grammars that give us rules for the proper use of capital letters, italic, and the marks of punctuation, but these rules, good as far as they go, are not enough for the guidance of a compositor who has to set types for works much unlike as to form and style. Nor do our high schools thoroughly teach the correct expression of thought in writing. The pupil is taught to be precise in his pronunciation of Latin and Greek as well as of English; to give erroneous accent to a vowel, or improper emphasis to a syllable, stamps him as a vulgar perverter of correct speech; but with too many pupils the practice

of exactness ends with correctness of pronunciation. Amateurs in literary composition soon acquire the bad habit of writing carelessly; they spell strange names in two or more different ways; they form capital letters, and even the small lower-case letters, so obscurely that one word may be mistaken for another; they have no clearly defined system, or at least observe none, for the proper placing of capitals, italic, and the marks of punctuation.

There is a general belief that the correction of these oversights is the duty of the printer, and the writer too often throws this duty largely on the compositor and the proof-reader. During the last fifty years there has been no marked improvement in the average writer's preparation of copy for the printer, but there have been steadily increasing exactions from book-buyers. The printing that passed a tolerant inspection in 1850 does not pass now. The reader insists on more attention to uniformity in mechanical details. He notices blemishes in the composition of types more quickly than lapses or oversights made by the author in written expression. Not every reader assumes to be a critic of style in literature, but the reader of to-day is more or less a critic of style in type-setting.

As there is no book of generally accepted authority that lays down a full code of explicit rules for orderly printing, every printing-house that strives for consistency as well as accuracy has found it necessary to make its own code for its own work. The code (or style-card, as it is often called) is constantly needed in every house for the guidance of new compositors and the maintenance of uniformity. But the works done in different printing-houses are much unlike, and different rules have to be made for different kinds of books, newspapers, and trade catalogues. What is correct in one house may be incorrect in another, and rules have to be more or less flexible for special occasions. Yet there



are rules in all codes upon which all careful printers agree, and this treatise is the result of an attempt to combine and classify them.

It should be understood, however, at the outset, that the writer does not propose here a complete system for correct book-making. The planning of a new book, from the determination of the shape of page and proper width of margin to the selection of the style and size of type in which each of its many parts should be set, is a subject too broad to be fairly treated in a limited space. This treatise must be given up to the consideration of the proprieties of undisplayed text composition, which is really the more important part of typography. It is the correctness and the careful arrangement of text-matter more than any novelty in plan, grace in display, or skill in decoration that give distinction to any book. Next to clearness of expression on the part of the author comes clearness in its reproduction by the printer. An incorrect expression may be overlooked in speech or in letter-writing, but a slovenly arrangement of words in type-setting is rated as a serious offence by the critical reader, who practically requires the printer to be more exact or at least more systematic than the author.

It is believed that the methods here advised, although they may differ from those of a few codes, fairly define the fixed practice of the greater number of authors and printers concerning the niceties of type-setting. The writer's experience of more than fifty years as middle-man between the author on the one side and the printer on the other warrants his belief that the methods here advised are those that have been sanctioned by usage, and that they are enough to prevent the common errors of book composition. The compositor who heeds these suggestions will prevent the wasting of labor in avoidable alterations, and the inexperienced writer who follows directions about acceptable copy will save the expense of changes that must be made in proof.

In making the last revision of this treatise, the writer has doubts as to the propriety of assuming to be its author, for the work done is as much the compilation and rearrangement of notes made by other men as it is the outcome of the writer's own long practice of printing. He acknowledges with thanks and the highest appreciation helpful suggestions and contributions made by Mr. Benjamin E. Smith, managing editor of the *Century Dictionary* and editor of the *Century Cyclopedia of Names*; Mr. Brander Matthews, professor of English Literature in Columbia University, New York; and Mr. Wendell Phillips Garrison, editor of the *Nation*. Mr. J. Stearns Cushing and the proof-readers of the Norwood Press have been much interested in the preparation of the work, and especially efficient as collaborators. Last, but not least, thanks are due to Mr. P. J. Cassidy of the De Vinne Press for general supervision, and for the preparation of a table of the variable spellings of the seven leading dictionaries. This last feature should commend the book to every careful writer and proof-reader.

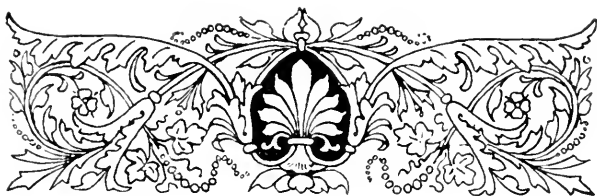
August, 1901.



From Johnson's *Typographia* (1824).

**CORRECT COMPOSITION**





# I

## SPELLING

**S** EVEN large dictionaries of the English language in daily use show that they find approval by editions frequently reprinted: in England and her colonies are Stormonth's, the Imperial, and the Oxford; in the United States are Webster's (or, in its latest edition, Webster's International), Worcester's, the Century, and the Standard. They do not agree in the spelling of every word, and scholars who have been taught in boyhood to accept the spelling of a certain dictionary usually adhere to that spelling in manhood and sometimes are intolerant of any other. It follows that there is occasional disagreement between writers and printers about correct spelling. Considering the great number of words that find place in every dictionary, the words of changeable spelling are

relatively few. Most noticeable in English dictionaries are the retention of **u** in **-our** words like **honour** and **colour**, and the preference for **s** in words that all American dictionaries spell with **z**, as **authorize** and **harmonize**. Peculiarities like **ax**, **wagon**, **program**, **theater**, and the rejection of one of the doubled consonants in words like **traveled**, are mannerisms of some American dictionaries.

In the compounding of words the divergences are great and increasing. In the first quarter of the nineteenth century **rail road** and **steam boat** were separate words; after a little use the noun and its qualifier were connected by a hyphen; now they are welded together in one word by all dictionary makers. Other words have undergone or are now undergoing similar changes, which have been made in print, not by the order of any academy or by accepted teachers of language, but by writers who choose to deviate from previous usage. All the changes begin with writers. Dictionary makers (Webster excepted) claim that they do not originate changes, and that they record only those that have been generally accepted.

To many readers the variations of British and American spelling and of compounded and separated words are of slight importance. Tolerance is conceded to national mannerisms that have been confirmed by usage and do not confuse the meaning intended. Yet there are changes which

seem trivial to the reader that are of importance to the printer. To take out **u** in **colour** to please one author, to put **u** in **honor** to please another, and to compound or to separate meeting words in the proof when these words were not so written in the copy, are discouraging to the compositor and hindrances to quick performance.

The changes sanctioned by dictionaries seem to have been a sufficient warrant for some writers to take other and greater liberties. Books are made here and abroad in which some words are spelled and compounded after one dictionary and other words by another. In compound words editors and proof-readers find opportunity for the exercise of nice critical ability in the making of alterations which they assert are for the sake of consistency, but it is difficult for any one who is not a professional lexicographer to be minutely exact in following all the compoundings of any dictionary. It is still more difficult for a proof-reader to aid the author in the establishment of this consistency when that author uses or rejects peculiarities at his pleasure; for, in spite of all dictionary teachings, the author is the only authority beyond appeal in the printing-house for the spelling and division of words.

The order of an author to disregard all variable spellings in his copy, and to spell according to a specified dictionary, has to be obeyed in the first stage of the work by compositors who have small

knowledge of, and often no access to, that authority, for not one printing-house in a hundred has more than one dictionary as a book of reference. Prompt obedience is impracticable when British orthography is demanded. The Imperial and Stormonth's dictionaries are known by name only to many American proof-readers, and the great Oxford dictionary, still incomplete, is out of reach of the workmen who need it most. In the absence of authority the compositor and the proof-reader have to hazard guesses, based on analogy, at the spelling desired, and some of the guesses are certain to be wrong. Failing to find in the first proof the spelling he prefers, the author does last what he should have done first, and carefully writes out on the proof the spellings which should have been made in his copy. These alterations delay the work and give dissatisfaction to the author because of the added expense.<sup>1</sup>

There are some niceties in spelling and style that have to be passed with slight notice. The formation of foreign words in the plural number, obso-

<sup>1</sup> To remove some of these hindrances to acceptable composition the writer has prepared a list of variable spellings compiled from seven dictionaries in frequent use. (See Appendix A.) The spelling of the Standard dictionary differs from that of the Century in comparatively few words, but the exceptions are enough to be noted. The

list may not include every variation, but it does include all in ordinary use, and some that the compositor may never meet.

Expression of preference for the authority of any dictionary has been avoided. Remarks occasionally made about variable spelling are not intended to be dogmatic or argumentative, but helpful only.



lete or little-used forms of past tenses and principles, and the use of accents and diacritical marks for words in English, belong to grammar rather than to typography. In the use of these niceties authors and editors have been and will continue to be laws to themselves. For them, and indeed for all who have made the niceties of literature a study, this book was not written. It is intended for the much larger number of compositors and proof-readers who are more or less bewildered by the obscure writing of different authors, especially in words that end in **-able** and **-ible**, **-ent** and **-ant**, **-ise** and **-ize**, **-or** and **-er**, and by the conflict of authorities out of their reach. The compositor especially needs a book of reference in which different spellings are presented and the spelling preferred by the author is clearly set forth.

The right of an educated author to spell as he pleases is not to be questioned, but he should write distinctly. As an additional safeguard, he should note on the first page of his copy the name of the dictionary he desires to be accepted as authority. If he chooses to deviate from that dictionary in some words, he should prepare a list of his spellings of these words. This precaution is especially important for his own guidance in geographical and historical names which are differently rendered in foreign languages, as Mentz, Mainz, and Mayence. It should not be expected that a compositor will make any one spelling invariable when

spellings vary in copy, or that a proof-reader will attempt uniformity without positive instruction. Arabic and Oriental names with many accents, and ordinary names with diacritical marks, need particular attention. The preparation of a proper code of spellings calls for time and trouble on the part of the author, but he is well repaid by cleaner proofs and by largely reduced expense for alterations in type. These precautions are observed in their best work by all disciplined writers.

Much copy comes into every printing-house from writers who are not illiterate, but who are careless or apparently indifferent about spelling and writing. When they do not give particular directions, and their spelling is not uniform, it is the rule of all printing-houses that the spelling shall be that of the dictionary selected by that house as authority. When two or more forms of the same word are presented in that dictionary, preference should be given to the form that has the first place. A debatable form of spelling in copy that may be queried afterward by the proof-reader should not be anticipated and corrected by the compositor. Correction before the reading of proof is always a risk, and in many houses an unpardonable liberty. It is safer to follow copy and to leave all suggestions of emendation to the proof-reader. The remarks on spelling that follow have to be confined to words made uncertain by illegible writing or by carelessness in the preparation of the copy.

# THE SPELLING OF NOUNS IN THE PLURAL

Changes from the singular to the plural in a proof negligently revised sometimes put upon a compositor the duty of making a proper plural. It is usually formed by adding **s** to the word in the singular number, as bamboo, bamboos; cameo, cameos; folio, folios; octavo, octavos. When the added **s** makes another syllable (as it does in hiss, hisses; sash, sashes), and sometimes when it does not (as in buffalo, buffaloes; potato, potatoes; negro, negroes; hero, heroes), **es** is added.

When the noun ends in **y**, preceded by a consonant, the **y** is changed in the plural to **ies**, as in dainty, dainties; pygmy, pygmies; spy, spies.

Some words ending in **f** or **fe** change the **f** for **v** in the plural, as half, halves; shelf, shelves; knife, knives. Fifes, proofs, and strifes are exceptions.

Nouns in common use, derived from foreign languages, usually form their plurals according to the general English rule, as index, indexes; cherub, cherubs; formula, formulas; seraph, seraphs; beau, beaus; but in scientific writings the plurals should be formed according to the rules of the language from which the words have been derived, as in

appendix, appendices	index, indices
beau, beaux	medium, media
cherub, cherubim	seraph, seraphim
formula, formulae	vortex, vortices

For the proper plurals of foreign words, and of some others that are accepted as strictly English, the dictionary should be consulted. The formation of the plurals of English words cannot be reduced to a few simple rules: in some words they are of great irregularity, as may be seen in these examples:

brother, brethren	mongoose, mongooses
cayman, caymans	mouse, mice
child, children	Mr., Messrs.
foot, feet	Mrs., Mesdames
goose, geese	ox, oxen
man, men	tooth, teeth

While **s** is sometimes added to the nouns Bedouin, cannon, heathen, to indicate the plural, they are commonly regarded as both singular and plural, and the final **s** is omitted. On the other hand, some words plural in form, as means (agency or instrumentality), ethics, politics, news, optics, may be used as nominatives with verbs in the singular number; but wages, pains, aborigines, antipodes, and literati need a verb in the plural number.

Compounded nouns add the **s** to the principal word, as in courts-martial, sons-in-law, stepsons, major-generals, four-per-cents.

The plural of nouns ending in **ful**, as handful, spoonful, etc., is one of the unsettled spellings. Some make it handsful, spoonsful, etc.; but the preference of most writers is for spelling the words as oftenest pronounced, handfuls, spoonfuls, etc.

## THE DIGRAPHS OR DIPHTHONGS

The digraphs (or diphthongs, as they are commonly called) *æ* and *œ* are not in as much favor as they have been for the true rendering of Latin and Greek words and their derivatives. *Aeneid*, *Aeschylus*, *Caesar*,<sup>1</sup> *Oedipus*, *mediaeval*, etc., are so written now by many classical scholars. In early English names like *Ælfred* and *Cædmon*, and in French words like *manceuvre*, the digraph should be retained.

## A OR AN

It is a good general rule to use **an** before a word beginning with a vowel sound, or in which the initial **h** is silent, and to use **a** before a word beginning with a consonant or a consonant sound, or with a vowel preceded by a strong aspirate. The few exceptions cannot be classified.

a eulogy	a hope	a unanimous
a European	a horse	a uniform
a ewe	a hospital <sup>2</sup>	a union
a ewer	a hotel <sup>2</sup>	a universal
a heroic	a humble	a useful
a historical	a oneness	a usurper
an adder	an herb, -al	an honor, -able
an heir, -loom	an honest	an hour, -glass

<sup>1</sup> The Latin races discard the diphthong in names and words derived from Latin or Greek. *Caesar* in French is *César*.

<sup>2</sup> These are American methods. There are English authors of eminence who write *an hotel*, *an hospital*, *an hydraulic*.

## ACCENTS

It is one of the many merits of the English language that words and sentences can be made sufficiently intelligible without the aid of accents, which are reserved for dictionaries and educational books. The grave accent for the final syllable -èd occasionally is used in poetry to show that this -ed is a distinct syllable. It rarely appears in prose, but when so marked by an author it should be repeated. All words or proper names distinctively foreign should be carefully accented as they appear in their own language. Other foreign words that have been incorporated in the English language, as depot, debut, debris, etc., do not need accents; but when accents have been carefully added by the writer they should so appear in print.

## O AND OH

The forms O and oh are often made interchangeable by some very careful writers; but it seems to be generally conceded that the proper form for an address in the vocative is O, with the exclamation-point at the end of the exclamatory phrase, and not immediately after the interjection.

O Lord, have mercy on us!

O my fellow-citizens!

Break on thy cold gray stones, O sea!

Blessed art thou, O Lord!

O is also used as an ejaculation expressive of a wish or desire, when it is joined to the following clause by the word **for** or **that**.

O for rest and peace!

O that I had wings like a dove!

As an interjection expressing surprise, indignation, or regret, O is frequently followed by an implied ellipsis and the word **that**.

O [it is sad] that I should live to see this day!

O is common as an exclamation in trivial speech: as, O my! O dear! In many Southern States O is the customary beginning of familiar and abrupt address, as O John! O James!

Oh, an ejaculation evoked by pain or woe, or by sudden emotion, as surprise, consternation, or delight, properly takes a lower-case letter (except when beginning a sentence), and is followed by an exclamation-point either directly after the oh or at the end of the exclamatory phrase.

But she is in her grave, and oh!

The difference to me!

Oh, how I suffer!

Oh! my offence is rank, it smells to heaven.

Oh is often used, even in the Northern States, as a colloquial introduction to a sentence, as in

Oh, James, I am glad to see you.

Oh, yes, it is quite satisfactory.

## ENDINGS IN -IBLE AND -ABLE

The correct spelling of words that end in **-ible** or **-able** is often a puzzle to a compositor when they have been obscurely written. For his guidance the following list of the **-ible** words is presented. It may be inferred that doubtful words not appearing in this list end in **-able**.<sup>1</sup>

accessible	corruptible	expansible
admissible	credible	expressible
appetible	decoctible	extendible
apprehensible	deducible	extensible
audible	defeasible	fallible
cessible	defensible	feasible
coercible	descendible	fencible
compatible	destructible	flexible
competible	digestible	forcible
comprehensible	discernible	frangible
compressible	distensible	fusible
conceptible	divisible	gullible
contemptible	docible	horrible
contractible	edible	illegible
controvertible	effectible	immiscible
convertible	eligible	impassible <sup>(see</sup>
convincible	eludible	p. 17)
corrigible	enforceible	intelligible
corrosible	evincible	irascible
		legible

<sup>1</sup> On the use of this suffix. Dr. in *-able*, etc. (London, Trübner  
Fitzedward Hall's authoritative & Co., 1877), may be consulted  
treatise, *On English Adjectives* with advantage.



miscible	possible	reversible
negligible	producible	revertible
partible	reducible	risible
passible <small>(see below)</small>	reflexible	seducible
perceptible	refrangible	sensible
permissible	remissible	tangible
persuasible	reprehensible	terrible
pervertible	resistible	transmissible
plausible	responsible	visible

**Impassible** (incapable of suffering or emotion) should be distinguished from **impassable** (not passable). This remark applies also to the words **passible** and **passable**.

#### CLASSICAL NAMES WITH K

To lead to a uniform pronunciation of words containing the Greek **κ**, heretofore rendered as c before some vowels and as s before other vowels, some writers in England and many on the Continent write k in classical names and their compounds: Thukydides for Thucydides, Kikero for Cicero, Kimmerian for Cimmerian, Mykenae for Mycenae. These new spellings are chosen almost exclusively by teachers of the classics. When the compositor finds either form in the manuscript of an educated writer he should repeat it faithfully without question or remark. The determination of the proper form is outside the province of the compositor or proof-reader.

## ENDINGS IN -IN OR -INE, -ID OR -IDE

The common words canine, feline, marine, divine, clandestine, are always spelled with the final *e*, and this was the preferred form for chlorin, cholesterin, creatin, fibrin, protein, etc.; but authors who now write on medicine or therapeutics reject the final *e*. The old chemical terms chloride, oxide, etc., are now written chlorid, oxid, etc.<sup>1</sup>

## NOUNS ENDING IN -OR

Words ending in *-or* and *-er* are often especially misleading in illegibly written manuscript. The following lists of these words will be found helpful:

abbreviator	administrator	appreciator
abductor	admonitor	arbitrator
abettor (law)	adulator	assassinator
abominator	adulterator	assessor
abrogator	aggravator	benefactor
accelerator	aggressor	better (one who bets)
acceptor (law)	agitator	calculator
accommodator	amalgamator	calumniator
accumulator	animator	captor
actor	annotator	castor (oil)
adjudicator	antecessor	censor <sup>(examiner, critic)</sup>
adjutor	apparitor	coadjutor

<sup>1</sup> The new spellings of chemical words, which appear in the Century and the Standard dictionaries, and in the last edition of Gould's Dictionary of Medicine, were recommended by the American Association for the Advancement of Science.

collector	depressor	extensor
competitor	deteriorator	extirpator
compositor	detractor	extractor
conductor	dictator	fabricator
confessor	dilator	factor
conqueror	director	flexor
conservator	dissector	fornicator
consignor	disseizor (law)	fumigator
conspirator	disseminator	generator
constrictor	distributor	gladiator
constructor	divisor	governor
contaminator	dominator	grantor (law)
contemplator	donor	habitor
continuator	effector	imitator
contractor	elector	impostor
contributor	elevator	impropriator
corrector	elucidator	inaugurator
councillor	emulator	inceptor
counsellor	enactor	incisor
covenantor (law)	equivocator	inheritor
creator	escheator	initiator
creditor	estimator	innovator
cultivator	exactor	insinuator
cunctator	excavator	institutor
debtor	exceptor	instructor
decorator	executor (law)	interlocutor
delator (law)	exhibitor	interpolator
denominator	explorator	interrogator
denunciator	expositor	inventor
depredator	expostulator	investor

juror	preceptor	sculptor
lector	precursor	sectator
legator	predecessor	selector
legislator	predictor	senator
lessor (law)	prevaricator	separator
mediator	procrastinator	sequestrator
modulator	procreator	servitor
monitor	procurator	solicitor
mortgagor (law)	professor	spectator
multiplicator	progenitor	speculator
narrator	projector	spoliator
navigator	prolocutor	sponsor
negotiator	promulgator	successor
nonjuror	propagator	suitor
numerator	propitiator	supervisor
objector	proprietor	suppressor
obligor (law)	prosecutor	surveyor
observator	protector	survivor
operator	protractor	testator
originator	purveyor	tormentor
pacificator	recognizor (law)	traitor
participator	recriminator	transgressor
peculator	reflector	translator
percolator	regenerator	valuator
perforator	regulator	vendor (law)
perpetrator	relator (law)	venerator
persecutor	rotator	ventilator
personator	sacrificator	vindicator
perturbator	sailor (seaman)	violator
possessor	serntator	visitor

NOUNS ENDING IN -ER<sup>1</sup>

abetter <sup>2</sup>	corrupter	interrupter
abstracter	covenanter	interpreter
accepter <sup>2</sup>	debater	inviter
adapter	defender	jailer
adviser	deliberater	lamer
affirmer	deserter	mortgager <sup>2</sup>
aid	desolater	obliger <sup>2</sup>
almoner	deviser	obstructor
annoyer	discontinuer <sup>2</sup>	obtruder
arbitrator	disturber	perfecter
assenter	entreater	perjurer
asserter	exalter	preventer
bailer <sup>2</sup>	exasperater	probationer
caster (cruet, roller)	exciter	propeller
censer (vessel)	executer <sup>2</sup>	protester
concocter	expecter	recognizer <sup>2</sup>
condenser	frequenter	regrater
conferrer	granter <sup>2</sup>	relater <sup>2</sup>
conjuror	idolater	respector
consulter	imposer	sailer (ship)
continuer	impugner	sorcerer
contradictor	incenser	suggester
contriver	inflicter	supplanter
convener	insulter	upholder
conveyer	interceder	vender <sup>2</sup>

<sup>1</sup> Variants ending with -er, betical order under the different -re (center, centre; niter, nitre; authorities in Appendix A.

scepter, sceptre; theater, theatre; etc.) will be found in alphabetical order. <sup>2</sup> Except in law, where the suffix -or is preferred.

## NOUNS ENDING IN -SION AND -TION

A complete list of these words would be too long for a table of ready reference, but the different endings may be determined by this rule: Words which, in their shortest form, end with **-d**, **-de**, **-ge**, **-mit**, **-rt**, **-se**, or **-ss**, are usually lengthened by the ending **-sion**. Other words take the ending **-tion**.

abse <b>ind</b> , abscission	extend, extension
abster <b>ge</b> , abstersion	impress, impression
admit, admission	intrude, intrusion
condescend, condeseension	pervert, perversion
confess, confession	pretend, pretension
confuse, confusion	protrude, protrusion
convert, conversion	remit, remission
descend, descension	revert, reversion
emerge, emersion	revise, revision
evade, evasion	seclude, seclusion

## IRREGULAR FORMS

adhesion	dissension	propulsion
assertion	distortion	recursion
attention	divulsion	repulsion
coercion	expulsion	revulsion
cohesion	impulsion	seansion
crucifixion	insertion	suspicion
declension	intention	tension
dimension	occasion	version

WORDS ENDING IN -ANCE OR -ENCE, -ANCY  
OR -ENCY, -ANT OR -ENT

The terminations specified in this heading are often made misleading by careless or illegible writing. The following is a list of many common words ending in **-ence**, **-ency**, **-ent** :

abducent	concurrence, -ent	descendent (adj.)
abhorrence, -ent	condolence	despondency
abluent	conference	despondent
absent, -ence	confidence, -ent	difference
absorbent	confluence, -ent	diffidence, -ent
abstergent	consentient	diffluent
abstinence, -ent	consequence	efficiency, -ent
adherence, -ent	consequent	eminence, -ency
advertency, -ent	consistence, -ent	eminent
affluence, -ent	consistency	excellence, -ency
antecedence	constituent	excellent
antecedent	continence, -ent	existence, -ent
apparent	convenience, -ent	expediency, -ent
appertinent	corpulence, -ent	feculence, -ent
appetence, -ency	correspondence	flocculence, -ent
ardent	correspondent	fluency, -ent
benevolence, -ent	currency, -ent	fraudulence, -ent
circumference	deference	imminence, -ent
coexistence	delinquency, -ent	impatience, -ent
coherence, -ent	dependence	impellent
coincidence, -ent	dependent (adj.)	imprudence, -ent
competence, -ent	deponent	impudence, -ent

incipience, -ent	permanency	resplendent
incumbency, -ent	permanent	respondent
independence	pertinence, -ent	reverence, -ent
independent	pestilence, -ent	sentient
indolence, -ent	poculent	solvency, -ent
inference	portent	somnolency, -ent
inherence, -ent	potency, -ent	subserviency
intermittent	precedence, -ent	subservient
iridescence, -ent	preference	subsidence, -ency
lambent	prescience, -ent	subsistence, -ent
latency, -ent	presence, -ent	succulent
leniency, -ent	presidency, -ent	superintendence
magniloquence	proficiency, -ent	superintendency
magniloquent	prominence, -ent	superintendent
malevolence, -ent	proponent	tendence, -ency
mellifluence, -ent	providence, -ent	transcendence
mollient	prudence, -ent	transcendency
obedience, -ent	purulence, -ent	transcendent
occurrence, -ent	quintessence	transference
omniscience, -ent	recurrence, -ent	transient
opulence, -ency	reference	transparency
opulent	refluence, -ent	transparent
patience, -ent	repellent	transplendency
pendent (adj.)	residence, -ency	transplendent
pendency	resident	turbulence, -ent
penitence, -ent	resolvent	vicegerency, -ent
permanence	resplendence	virulence, -ent

With few exceptions, words not found in the above list should end in **-ance**, **-ancy**, or **-ant**.



## PROPER NAMES

Names of persons and places are frequently misspelled. The proper names of geography, history, fiction, and mythology are differently rendered in different languages. Two forms of the same name may be written unwittingly by a rapid writer. To decide upon one form is the duty, not of the compositor (nor yet of the proof-reader, who should query unless authorized to change), but of the author, who should write the name in one form only for the same book. When this duty devolves on the proof-reader he may confidently accept the preferred spelling of the dictionary prescribed.

There are, however, many names not to be found in the ordinary dictionary. Indian names, and new places in the United States recently named, will be found in the lists prepared by the Board on Geographic Names at Washington.<sup>1</sup> For persons of local celebrity, the proof-reader is advised to record the proper spelling in an indexed memorandum-book. The names here given need special care.

Acadia (Nova Scotia)	Andersen, Hans C.
Arcadia, poetical	Apennines
Allegheny City	Appalachian
Allegheny River	Bastille, The
Alleghany Mountains	Biglow Papers

<sup>1</sup> Puerto Rico (the form adopted by the Board on Geographic Names) is often spelled Porto Rico.

Bonheur, Rosa, painter	Field, Cyrus W.
Britannia	Fields, James T., author
Brittany	Fiske, John, historian
Brookline, Mass.	Fribourg, Switzerland
Brooklyn, New York	Gérôme, Jean Léon, artist
Burdette, Robert Jones	Gray, Thomas, poet
Carey, Mathew, publicist	Grey, Lady Jane
Cary, Phœbe, author	Greeley, Horace
Caribbean Sea	Greely, General A. W.
Caribbees	Green, J. R., historian
Carlisle, J. G.	Greene, Robert, dramatist
Carlyle, Thomas, author	Harte, Francis Bret
Charleston, S.C.	Hobbes, John Oliver
Charlestown, Mass.	Hobbes, Thomas
Chile	Humphrey, Duke
Colombia (South American republic)	Hutton, Laurence, author
Coverley, Sir Roger de	Iviza
Dantzie	Johnson, Sammel, author
Davy, Sir Humphry	Johnston, Albert Sidney
Defoe, Daniel, author	Jonson, Ben, dramatist
De Quincey, Thomas	Leipsic
Douglas, Stephen Arnold	Lenox Library
Douglass, Frederick	Lichfield, England
Eifel River (in Germany)	Litchfield, Connecticut
Eiffel Tower	Livingstone, David
Eliot, George, author	Luxembourg Gardens
Elliott, Ebenezer	Luxembourg Palace
Eriesson, John, inventor	Luxemburg, Belgium
Fénelon, ecclesiastic	Magdalen College, Oxford
	Magdalene College, Camb.

Mainz	Reid, Whitelaw
Mitchell, Donald G.	Rhead, Louis, artist
Mitchill, Samuel L.	Rheims
Morris, Gouverneur	Shakspere, <sup>1</sup> William
Mytilene, island (also chief city) of Lesbos	Sidney, Sir Philip, author
Nuremberg	Smith, Sydney
Oliphant, Laurence	Spencer, Herbert
Philips, Ambrose, author	Spenser, Edmund, poet
Phillips, Wendell	Sterne, Laurence, author
Poe, Edgar Allan, poet	Strasburg (Ger., <i>Strass-</i> <i>burg</i> ; Fr., <i>Strasbourg</i> )
Procter, Adelaide, poet	Thompson, Benjamin
Pyrenees	Thomson, James, poet
Read, Thomas B., poet	Ward, Mrs. Humphry
Reade, Charles, novelist	Watt, James, inventor
Reed, Thomas B.	Watts, Dr. Isaac
Reid, Thomas	Württemberg

## DISTINCTIVELY BRITISH SPELLINGS

British spelling is occasionally required, and as dictionaries made in England are not accessible to compositors, special lists of some variable words in frequent use are here appended. (See also three columns in Appendix A.) A general direction to use

<sup>1</sup> "Shakspere is scholarly, as — The New Shakspere Society." (Dr. J. A. H. Murray.) This is the spelling of the Century dictionary, but if the compositor or reader finds Shakespeare or any

other form in the copy of an educated writer, that form should be repeated. The preferred adjective suffix is *-ian*, not *-ean* (i.e. *Shaksperian*, not *Shaksperean*).

British spelling is not specific enough. There are differences between the Imperial, Stormonth, and the Oxford;<sup>1</sup> therefore a request for British spelling should name the dictionary to be followed.

### THE -OUR WORDS

The words in British spelling which most perplex the compositor are those ending in **-our**, as

arbour	enamour <sup>2</sup>	parlour
ardour	endeavour	rancour
armour	favour	rigour
behaviour	fervour	rumour
candour	flavour	savour
clamour	glamour <sup>2</sup>	splendour
clangour	harbour	succour
colour	honour	tabour
contour	humour	tambour
demeanour	labour	tumour
disfavour	misbehaviour	valour
dishonour	neighbour	vapour
dolour	odour	vigour

<sup>1</sup> The New English Dictionary of the Philological Society, edited by Dr. J. A. H. Murray, and commonly known as "the Oxford," probably will not be finished before the year 1910. For present use Stormonth and the Imperial are the only complete and authoritative dictionaries of

modern British spellings. A comparative list of different spellings in these dictionaries is given in Appendix A.

<sup>2</sup> These spellings are preferred also by the Century, Standard, and Worcester. Webster prefers **glamour**, but omits the **u** in **enamour**.

While the **-our** words are always seen in British spelling,<sup>1</sup> the Oxford dictionary does not follow the method of Stormonth, who changes many verbs ending in **-ize** to **-ise**, as in civilise, realise, utilise.

WORDS ENDING IN **-ISE**

advertise	despise	improvise
advise	devise	incise
affranchise	disfranchise	mainprise
apprise (to in- form)	disguise	manumise
chastise	emprise	merchandise
circumcise	enfranchise	premise
comprise	enterprise	reprise
compromise	excise	revise
demise	exercise	surmise
	franchise	surprise

<sup>1</sup>The **u** is frequently omitted when the termination **-ous** is added to any of the **-our** words, as in clamorous, dolorous, humorous, laborious, odorous, rancorous, rigorous, valorous, vaporous, vigorous. In many words derived from nouns ending in **-our** the **u** is omitted, as in armory, colorable, honorary, invigorate, invigoration. There are a few English authors of authority who prefer clamor, pallor, and tremor, but English usage is largely in favor of the retention of the **u**.

Saviour, as the synonym of Christ, retains the **u** in all dictionaries but that of Webster.

"Aiming to write according to the best usage of the present day, I insert the **u** in so many of these words as now seem most familiar to the eye when so written. . . . If this book should ever, by any good fortune, happen to be reprinted, after *honour, labour, favour, behaviour, and endeavour* shall have become as unfashionable as *authour, errour, terrour, and emperor* are now, let the proof-reader strike out the useless letter not only from these words, but from all others which shall bear an equally antiquated appearance." Gould Brown's *Grammar of English Grammars*, p. 197.

## WORDS ENDING IN -IZE

aggrandize	extemporize	philosophize
agonize	familiarize	plagiarize
anatomize	fertilize	polarize
anglicize	fraternize	pulverize
apologize	galvanize	realize
apostrophize	generalize	recognize
apprize (to ap- praise)	gormandize	reorganize
authorize	harmonize	revolutionize
baptize	immortalize	satirize
brutalize	jeopardize	scandalize
canonize	localize	scrutinize
catechize	magnetize	secularize
cauterize	memorialize	signalize
centralize	mesmerize	solemnize
characterize	metamorphize	soliloquize
civilize	methodize	spiritualize
colonize	modernize	stigmatize
criticize	monopolize	syllogize
crystallize	moralize	symbolize
demoralize	nationalize	sympathize
dogmatize	naturalize	tantalize
economize	neutralize	temporize
epitomize	organize	tranquillize
equalize	ostracize	tyrannize
eulogize	oxidize	universalize
evangelize	paralyze	utilize
exorcize	particularize	vocalize
	patronize	vulgarize

In the New English (Oxford) Dictionary all the words that end in **-ment** retain the **e** in the preceding syllable, as abridgement, acknowledgement, judgement. In other English and in all American dictionaries the **e** is dropped.

**Farther** is generally restricted to distance: as, "thus far, and no farther," or "farther down the river," etc. **Further** is equivalent to additional, besides, moreover: as, "I have no further use for him," "further consideration of the matter."

#### REFORMED SPELLING<sup>1</sup>

Reformed spelling, so called, is seldom presented in copy, but when so used by a writer it may be queried by the compositor: if he finds in his copy **hav** for have, **thru** for through, **fonografy** for phonography, and other spellings of like nature, shall he spell the words as written? When the writer of these spellings orders and pays for the printing, his spelling must be followed without question; but when this reformed spelling appears in a contribution to a periodical, and the printing is done at the expense of the publisher, that publisher or his editor has the right to determine the spelling. This determination should be

<sup>1</sup> The American Philological Association has published (in Transactions, 1886, and in the periodical Spelling of 1887) a

list of amended spellings. This list is reprinted, with some slight corrections, in the Century dictionary (vol. viii).

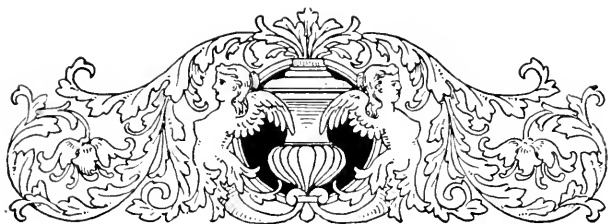
made before the copy goes to the compositor, and should be expressed in writing on the first page.

### ILLITERATE SPELLING

It is difficult to draw the line and say when copy should, and when it should not, be faithfully followed. Properly considered, it is an act of kindness when the compositor throws a mantle of correct composition over a writer's indecent exposure of his bad spelling and writing, but he always does it at a risk. As a rule, the ignorant writer is tenacious about his spelling and expression of thought. Editors of newspapers frequently take malicious pleasure in printing a fault-finding communication exactly as it was written, and always to the writer's mortification. There are sent to newspapers communications of such delightful absurdity that it seems unwise and really foolish to attempt betterments that destroy their peculiarities.<sup>1</sup>

<sup>1</sup> From Cornwall, England: "R. G——, Surgin, Parish Clark and Skule-master, Groser and Hundertaker, respectably informs ladys and gentlemen that he drors teeth without wateing a minnut, applies laches every hour, blisters on the lowest terms, and visieks for a penny apeece. As times is crul bad I begs to tell 'ee that I have just begunned to sell all zorts of stationary ware, cox, hens, vovls, pigs and all other kinds of poultry. I as also laid in a large azzortment of trype, dog's mate, lolipops, ginger-beer and matches, and other pikkels, such as hepson salts, hoysters and winzer sope."





## II

### ABBREVIATIONS

**C**LIPPED WORDS are as old as writing. They were stamped on coins and medals and cut in stone or pressed on bricks long before Genesis was written. Medieval books are full of them. The practice began with the copyists who wished to put many words in a small space, as well as to lighten their own labor, but it was carried to such an extent that the books then made were hard to read,<sup>1</sup> and scholars everywhere complained of their obscurity. Books had to be published to explain their intent.

<sup>1</sup> Chevillier (*l'Origine de l'imprimerie de Paris*, etc., p. 111, 4to, Paris, 1595) specifies an edition of the *Logic of Ockham*, printed in that city in 1488, in which he found this mysterious statement. He says it was selected at hazard: *Sic hic e fal sm*

*qd ad simplr a e pducibile a Deo*  
*g a e & silr hic a n e g a n e pducibile a Deo.* These are the abbreviations for *Sicut hic est fallacia secundum quid ad simpliciter. A est producibile à Deo. Ergo A est. Et similiter hic. A non est. Ergo A non est producibile à Deo.*

subiectū. ḡ. xps venit. Ad ar<sup>m</sup> in op  
po<sup>m</sup> d<sup>m</sup> q mlti l<sup>r</sup>ati & piti iné iudeos  
pcepunt i tpe xpi .p3 de natanhele ni  
cho<sup>m</sup> & gamaele. un lo. de p<sup>r</sup>icipib<sup>9</sup>  
mlti crediderūt in eū. & p<sup>r</sup> phariseos  
ū ofitebrnt ne extra sinagogaz fierēt.

Expliciūt. q. lo. Scoti. sup qtuor. li  
bris sniaruz me<sup>ce</sup>. & de aia. & qdlibet  
eiusdē. imp<sup>r</sup>le<sup>ce</sup> p Mgim Vendelinū de  
Spirz. Laus deo

From Doctor John Scott's Commentary on the Four Books  
of Sentences. Part of the last paragraph and colophon.  
Printed by Windelin of Speyer, Venice, 1475.

Quero. xxiij. qd ecōtra an fili<sup>9</sup> tabellio pos  
sit p<sup>r</sup>ficere instm. p p<sup>r</sup>e. Dynus tractat bāc  
qōnē in. l. s<sup>r</sup>vno. ff. de auc. tu. z. l. qd dicim<sup>9</sup>  
§. j. e. ti. Bar. in. l. p<sup>r</sup>. de fal. z. l. q testamēta.  
§. j. de testa. Veritas ē q fili<sup>9</sup> emācipat<sup>9</sup> p<sup>r</sup>e  
l. fili<sup>9</sup> emācipat<sup>9</sup>. in p<sup>n</sup>. ff. de fal. Filius at  
in p<sup>r</sup>ate p<sup>r</sup>is nō p<sup>r</sup>. l. de eo. in p<sup>n</sup>. ff. codē.

Quero vltimo nūqd frater possit p<sup>r</sup>ficere  
instm. p fratre. Rñdeo si sūt ambo in p<sup>r</sup>ate  
eiusdē p<sup>r</sup>is nō p<sup>r</sup> de re q p<sup>r</sup>i q<sup>r</sup>is. l. de p<sup>r</sup>io.  
in p<sup>n</sup>. ff. de fal. s3 si sūt emācipati pōt. ar. l.  
impuerē. §. j. de fal.

Finis liber plurimoz tractatū iuris im  
pressus Argētime Anno dñi. M. cccc. xcix.  
Finitus sexta feria post Bartholomei.

From the Modus Legendi Abbreviaturas, etc. Two para  
graphs and the colophon on its last page. Printed by  
Martin Flach, Strasburg, 1499.

The facsimiles on the previous page, from two books of the fifteenth century, are fair exhibits of the frequency of early abbreviations.

When books in roman type were printed in the sixteenth century for the unschooled reader, the abbreviations were used sparingly, but they were not entirely under ban in descriptive writing even in the eighteenth century. They might have been frequent in print if compositors could have put them in diminutive letters and on a higher line as readily as the writer of the manuscript, but the selection and adjustment of small type in the text made composition more difficult. When the publisher found that this use of small type delayed work and increased cost, abbreviating with small

*A Letter from Robert Scott, the London Agent of Dr. Thomas Marshall, to Samuel Clarke, concerning Type-metal for the Clarendon Press.*

These for M<sup>r</sup> Clerke att his house in  
Holy Well in Oxford.

Octob<sup>r</sup> 29<sup>th</sup>: 1668.

M<sup>r</sup> Clerke

I haue rec<sup>d</sup> both yo<sup>r</sup> lett<sup>rs</sup> & had sooner giuen you answer: butt y<sup>t</sup> I was out of towne; now first for M<sup>r</sup> Lee, I find hee is willing to Comply in all y<sup>t</sup> y<sup>e</sup> Vniuersity hath desired & will shortley giue mee some letters w<sup>ch</sup> shall bee as a Standard for y<sup>e</sup> mettall, . . . this is all att p<sup>r</sup>sent from S<sup>r</sup>

Yo<sup>r</sup> Seru<sup>t</sup> to Co<sup>m</sup>mand

Robert Scott.

From Notes on a Century of Typography at the University Press, Oxford, 1693-1794, etc. (Horace Hart, 1900), p. 155.

*Baskett* the patentee for bible-printing in *Engl.* having besides obtained a lease of their printing-house from the Univ. of *Oxf.* and having also as he thought secured the printing-h. at *Edinburgh*, immediately levied upon the populace an advance of £60 p cent. on *bibles* and *comm. pr. books*, raising an enormous tax upon the people for reading the *scriptures*, and for learning to “*pray by rote upon the book.*” and this is what is called *religion*. he imposed upon the simple folk at his own price books printed on bad paper and worse letter.—for 11*d.* the duty charged by *government* on a ream of paper he charged to the people 11*s.* so they were taxed *this way* and *that way*, yet the assigns of *Moses* had no part of the gains.

More moderate were *The Comp. of Stat.* who for the additional 1*d.* charged upon *almanacs* charged to the people no more than 3*d.*—such are the effects of charters and patents granted to leeches. and to such leeches only be they granted as to *Rock* and others who are panders for the devil.—but why are the people such fools?—*comm. prayer* and *scripture* they may have for their *tythes*. —for *almanacs* they may revive *The clogg*,—or there is a vagabond *Israelite* who sells “*Perpetual almanacs that lasts for ever.*”

From Mores's English Typographical Founders and Foundries (London, 1778), p. 79.

type had to give way to the cheaper method of using text type only, and of shortening the word with period or apostrophe. In account-books and epistolary writing abbreviations of *w<sup>d</sup>* for would, *w<sup>h</sup>* for which, *y<sup>e</sup>* for the, *hon<sup>ble</sup>* for honorable, *judgm<sup>t</sup>* for judgment, and *gents.* for gentlemen, were common. Although tolerated in some printed books after the year 1800, they are now regarded

as evidences of laziness or illiteracy. The rule is inflexible that words must be in full in all places where space permits.<sup>1</sup> In formal legal documents, and even in brief notes or cards printed or written for occasions of ceremony, the number of the year and the day of the month must be spelled out in full. In almanacs, arithmetics, dictionaries, gazetteers, and technical books of like nature, abbreviations are not a fault but a positive merit where they save needed space. In treatises on botany, chemistry, or algebra and the higher mathematics, signs, symbols, and abbreviations are most helpful to the student. To print words in full would be a hindrance, especially so when it would prevent the neat arrangement of figures in columns and tables that makes the subject-matter clear at a glance.

#### PROPER AND IMPROPER USE

The compositor finds it perplexing to make or to follow fixed rules for the proper use of abbreviations. The method that is suitable for the foot-notes of a history is not becoming for its text. Contractions permissible and commendable in the narrow columns of tabular work are not allowed in the descriptive text of a book. There must be dissimilar methods for the different forms of com-

<sup>1</sup> These remarks apply to descriptive writing in the text of a book or magazine, but not at all to foot-notes or narrow columns in which abbreviations are sometimes obligatory.

position frequently required, and the compositor should not be required to determine the method.

The line between a proper and an improper use can be most satisfactorily drawn by the author, who should not abbreviate any word in his copy which he intends shall be printed at full length. Even the abbreviations for foot- or for side-notes should also be written exactly as they are to appear in that note. When these notes are extracts from or citations of authors who write in a foreign language, too much care cannot be given to distinctness of writing. The compositor cannot spell out or contract technical words that he does not understand, or put points, italic, and capitals in proper places unless they are so marked in copy.

For the ordinary descriptive text the rule to avoid abbreviations is now generally obeyed. No form of carelessness in writing, not even the misuse of capitals and italic, so plainly indicates the undisciplined writer as the abuse of abbreviations. Cobbett has stigmatized them as plain indications of slovenliness and vulgarity.

#### PERMISSIBLE ABBREVIATIONS

Acceptable abbreviations in the text of a book are not numerous. **Mr.**, **Mrs.**, **Messrs.**, **Hon.**, **Right Hon.**, **Jr.**, **Sr.** (or **Jun.**, **Sen.**), **Esq.**, **Rev.**, and **Right Rev.** are tolerated in newspapers and magazines, and even in some books, but it is more deco-

rous to spell out all the words in the preceding list except Mr., Mrs., Messrs., Jr., and Sr. Doctor and Professor should always be spelled out. In newspapers **Gen.**, **Capt.**, **Col.**, and **Maj.** are sometimes allowed, but in book-work these titles should be in full, as General, Captain, Colonel, and Major. When the title is double and is connected with a hyphen, as in Major-general or Lieutenant-colonel, the first word takes the capital letter. The same ruling should be applied to Ex-governor or Ex-senator.

#### ABBREVIATIONS OF TIME AND DATE

Ante meridiem and post meridiem are frequently presented in the small capitals A.M. and P.M. without a separating space, but it is now a commoner practice to make use of lower-case letters for a.m. and p.m., as is here shown.

The abbreviations **inst.**, **prox.**, and **ult.**, which are usual in correspondence and commercial work, are entirely improper in the texts of books. The name of the month should be in full. The days of the week and the name of the month may be abbreviated in the narrow columns of a table, but never in any place where there is full space.

The names of months and days should always be in full in the text of a standard book. In the narrow measure of a side-note and elsewhere they may be abbreviated, as is shown on the next page.

Jan.	Aug.	Dec.	Wed.
Feb.	Sept.	Sun.	Thurs.
Mch.	Oct.	Mon.	Fri.
Apl.	Nov.	Tues.	Sat.

Mch. and Apl. are quite unsightly. June and July cannot be abbreviated with distinctness.

When dates are used, 2d or 3d may be allowed in places where 2nd and 3rd are objectionable. (See chapter on Figures and Numerals.)

#### ABBREVIATIONS OF NAMES AND EPOCHS

The printed abbreviation of the baptismal proper name is permissible, and indeed obligatory, when used for a signature intended to show autographic peculiarity in the abbreviated form preferred by the signer, as in **Jas.**, **Chas.**, **Thos.**, **Wm.**, etc.; but when this name appears in the text, and not as a signature, it should be in full. Abbreviation of the baptismal name or names, or the use of the initial letter or letters, is permissible also in all pamphlets where many names have to appear in a narrow column.

Some liberties are taken by writers in the contraction of names like **Ja's**, **W'm**, **Cha's**, and **Tho's**, but they make unsightly words in print, and fully justify the proof-reader in reminding the writer that **Jas.**, **Wm.**, **Chas.**, and **Thos.** are forms more approved.




Nicknames and pet names, like Bob, Dick, Jim, Tom, and Joe, do not belong to the class of abbreviations, for they do not require a full point after the last letter; but **Wm.**, **Jas.**, **Chas.**, and **Geo.** are rated as abbreviations requiring a full point. The pet names may appear in the text of a book as here printed, but clipped names like **Wm.** and **Geo.** should there appear in full as William and George. In all foot- and side-notes the initial or initials only of the baptismal name or names of the author of a cited book may be inserted, but this name should be printed in full in the list of authorities or in the index. Formal abbreviations of anno Domini, anno mundi, anno hejirae, anno urbis conditae, and before Christ are made with A.D., A.M., A.H., A.U.C., and B.C. For this purpose small capitals closely set are preferred.

Other abbreviations, like **e.g.** for exempli gratia, **i.e.** for id est, **q.v.** for quod vide, **viz.** for videlicet or to wit, **etc.** for et cetera, are frequently put in lower-case, and, when composed of two or more abbreviated words, without any separating space. They have a grudged tolerance in ordinary books, but careful writers avoid them in their texts, even when they make use of them in tables and foot-notes: **six o'clock in the morning** and **for example** will be so written for the text, while **6 a.m.** and **e.g.** will be substituted for the foot- or side-note.

Italic is frequently but not always wisely used for the common abbreviations *q.v.*, *viz.*, *e.g.*

## MARKS OF REFERENCE

The seven marks of reference made for foot-notes \* † ‡ || § ¶  are seldom used in the best books. They have been condemned as too few for many notes on the same page, as well as for their want of regularity. Some are too weak and others are too bold. Superior figures and letters<sup>1</sup> are preferred: the figures for the texts of ordinary books; the letters for cut-in notes of pocket Bibles, and for other notes when many in number.

## THE AMPERSAND

The ampersand & is proper for the exact rendering of the signature or the authorized business name of a firm of copartners or a corporation, as in R. Hoe & Co. or New York & Harlem Railroad Co. It is in this form that such names are used in newspapers and pamphlets, and even in ordinary books. When many firm names are printed in a column, as in signatures, the & and the Co. should be retained as the true copy of each signature.<sup>2</sup>

<sup>1</sup> The letters are also used as signs or symbols in text-books of sciences to refer to many different things. In music and geometry, roman capital letters are preferred; in algebra, lower-case italic letters; in astronomy, lower-case Greek characters; in chemistry, capitals, figures, and lower-case combined.

<sup>2</sup> Some publishers and authors require that they shall appear in a standard book as R. Hoe and Company and New York and Harlem Railroad Company. It is, however, impossible here to draw a line of distinction between the ordinary and the standard book. The compositor should follow his copy.

The ampersand is occasionally found in the leading line of display in the title-pages of fine English books, but this use of & is rare in America. Why & should be forbidden in the text and allowed in the title-page has never been explained.

#### ABBREVIATIONS OF COMPANIES AND TITLES

The abbreviation **Co.**, as in **The Century Co.**, must be so used when it is the company's approved form of imprint and signature. The compositor should not spell out **Co.** as **Company** in the official document of any company without a distinct order to that effect. When the firm name is to be set in all capital letters, the final **o** in **Co.** should not be in lower-case, and the same method should be observed with **Jr.** and **Sr.**, or **Jun.** and **Sen.**:

THE CENTURY Co.  
JOHN BROWN, Jr.  
PAUL SMITH, Sr.

Incorrect

THE CENTURY CO.  
JOHN BROWN, JR.  
PAUL SMITH, SR.

Correct

The spelling out of abbreviations should be confined to all writings that have been carelessly prepared, not with intent, but through inadvertence or thoughtlessness. Extracts, quotations, and documents inserted in any text should be faithfully copied, with all their faults. Without special order, the compositor should not try to amend, in the copy of an educated writer, any supposed fault in spell-

ing, abbreviation, or punctuation, or in the use of italic. Yet the compositor is often requested to amend the grosser faults of an illiterate or careless writer. It is not possible here to define where the amendment should begin or end. Faults of writing often convey to the reader a clearer notion of the style and mental status of the writer than can be gathered from his words properly rendered.

Abbreviations of honorary titles, as A.M., M.D., LL.D., and D.D., are usually put in capitals when they are appended to a name in the text composed almost entirely of lower-case letters. When the abbreviations of many titles are added to the name, as in

John Robinson, M.D., F.R.S., K.C.B.,

the absurdity of capitalizing the abbreviations of titles and making them more prominent than the name becomes painfully conspicuous. Despite the absurdity, this use of capitals for abbreviated titles in the text is made imperative in many offices. When the small capitals of the text letter have a little more prominence than the lower-case letters (which they seldom have), the small capitals will be found a more pleasing substitute.

In the title-pages of books a contrary practice prevails. When the name of the author has many letters, and the honorary titles are many, these honorary titles are sometimes made smaller than the name by being put in small capitals. This

makes a crooked or unbalanced line of display. When honorary titles are numerous it is the usual practice to put them in one or more lines of small capitals or small lower-case below the name.

#### ABBREVIATIONS THAT CONFUSE

Abbreviations may make confusion. The initials **A.M.** are abbreviations of three distinct phrases: master of arts, in the year of the world, and before noon. **Dr.** stands for doctor and debtor; **P.M.**, for postmaster and afternoon. As a rule, the context prevents misunderstanding, but abbreviations are sometimes used which cannot be explained by the context. What is worse, a short word may be misunderstood as an abbreviation.<sup>1</sup>

#### SCIENTIFIC SIGNS AND TERMINOLOGY

The abbreviations oftenest used are to be found in the dictionaries; but for the abbreviations used in works on chemistry, botany, medicine, mathematics, and other sciences, in which they are sometimes conjoined with signs, an approved modern text-book of these sciences is the only safe authority.

<sup>1</sup> The cataloguer at times puts the compositor to shame. In an English catalogue appears this entry of Talfourd's *Ion*:

Talfourd. One on, a Tragedy.	title of a celebrated picture as Jupiter and <i>Io</i> . To him the <i>Io</i> was quite a plausible reading of the <i>Io</i> who was one of Jupiter's numerous loves. I have seen Jupiter and <i>Io</i> rendered in print as Jupiter and <i>Jo</i> .
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### MATHEMATICAL SIGNS

$+$ plus	$\triangle$ triangle
$-$ minus	$\square$ square
$\times$ multiplied by	$:$ and $::$ signs of geometrical proportion, as in
$\pm$ or $\mp$ plus or minus	$A : B :: C : D$
$\div$ divided by	$\therefore$ therefore
$=$ equal to	$\because$ because
$>$ greater than	$\sqrt{\phantom{x}}$ root or radical
$<$ less than	$—$ vinculum
$/$ difference between	$ $ bar
$\propto$ proportioned to	$\triangle$ finite difference
$\infty$ indefinitely more	$\circ$ degree of circle
$0$ indefinitely less	$'$ minute of circle
$\angle$ angle	$"$ second of circle
$\perp$ right angle	
$\perp$ perpendicular	
$\parallel$ parallel	
$\cong$ equiangular	
$\bigcirc$ full circle or $360^\circ$	
$\frown$ arc of circle	
$\square$ rectangle	

### ASTRONOMICAL SIGNS

PLANETS	
$\odot$ Sun	$\Upsilon$ Uranus
$\mercury$ Mercury	$\♆$ Neptune
$\venus$ Venus	
$\oplus$ Earth	
$\mars$ Mars	
$\jupiter$ Jupiter	
$\saturn$ Saturn	
PHASES	
$\newmoon$ new moon	
$\firstquarter$ first quarter	
$\fullmoon$ full moon	
$\lastquarter$ last quarter	

ZODIACAL

♈ Aries, the ram	♎ Libra, the scales
♉ Taurus, the bull	♏ Scorpio, scorpion
♊ Gemini, the twins	♐ Sagittarius, archer
♋ Cancer, the crab	♑ Capricornus, goat
♌ Leo, the lion	♒ Aquarius, waterman
♍ Virgo, the virgin	♓ Pisces, the fishes

ASPECTS AND NODES

♌ conjunction	♐ opposition
☐ quadrature	♈ or ☉ quintile
♊ ascending node	* sextile
♋ descending node	△ trine

COMMERCIAL SIGNS

@ at or to	ℳ account	\$ dollar
₤ per	℥ care of	¢ cent
℔ pound	° degree	£ pound
% per cent.	' minute	/ shilling

APOTHECARIES' SIGNS

℞ recipe	℔ pound	℥ ounce
ā or āā of each	0 pint	ʒ drachm
same quantity	℥ drop	℥ scruple

Quantities are always written in lower-case letters. If the quantity expressed ends with i, the final i is made as j, as in vij, which represents seven.

The abbreviation lb. may properly be selected for pounds, but some dictionaries sanction lbs.

The abbreviations that appear in newspapers for reports of markets and of sales of stocks and bonds at the stock exchange, for horse-racing, base-ball, and aquatic sports, as well as many used in the catalogues of booksellers, auctioneers, and manufacturers, are not to be found in any dictionary. Some of them soon go out of use and are forgotten, but others stay and ultimately find a place in proper text-books. In the absence of printed authority, the proof-reader should make up a manuscript book of the unlisted abbreviations he has to use repeatedly. Without this guide he may pass abbreviations of the same word in two forms.

#### ECCLESIASTICAL SIGNS

✙ The Maltese cross is used before their signatures by certain dignitaries of the Roman Catholic Church. It is also used in the service-books of that church to notify the reader when to make the sign of the cross. The ordinary reference-mark † (the dagger) should not be used as a substitute.

✙ The Latin cross.

✙ St. Andrew's cross.

R Response in service-books. The apothecaries' sign R is not an entirely acceptable substitute.

V Versicle in service-books.

\* indicates the words intoned by the celebrant.



ABBREVIATION OF LATIN WORDS

A printer is seldom asked to abbreviate long words. If so required, to maintain uniformity in column matter, the abbreviations made, especially in Latin words, should end preferably on a consonant, as **merc. cor.** for *mercurius corrosivus*.

Many Latin words, as *pro tempore* and *per centum*, have been incorporated in the English language in their abbreviated forms **pro tem.** and **per cent.** They do not really need the abbreviating period, but if the author systematically uses the period the compositor must follow his method. They need not be in italic.

Medieval copyists made many abbreviations, but few of them have been reproduced by American type-founders, and those mainly for bodies of ten-eleven- and twelve-point roman. The few made and most used are *cʊ* for *ejus*; *ñ* for *non*; *p* for *per, por, par*; *q̄* for *qui*; *q* for *quod*; *q̄* for *que*; *ʒ* for *rum*; *ʒ* for *et*.<sup>1</sup> Made with many variations by different copyists and different printers, they were hard to decipher even in their own time. They are used now mainly by librarians for the exact rendering of the colophons or titles of old books.

<sup>1</sup> An apparently full list, yet incomplete, is given in Savage's *Dictionary of the Art of Printing* (8vo. London, 1841), under the subheading of *Records*. A much more complete list of the Latin abbreviations, amounting to more than thirteen thousand words, has been made by Adriano Capelli in his *Dizionario di Abbreviature Latine ed Italiane* (16mo, Milan, 1899).

## DIALECT AND SLANG

Dialect, slang, and colloquialisms are considered of value in giving piquancy to a story or novel, and each writer has a method of his own which the compositor must follow. When he can do so, and the author permits, he should make one word of all colloquial clippings of speech, as **ain't** or **hain't**, **don't**, **won't**, **can't**, **shan't**, putting no space between the words and using the apostrophe in place of the cancelled letter. **Ain't** and **are n't** are of bad form, but permissible as exhibits of vulgarisms. According to rule, **shan't** should have two apostrophes (one for the elision in shall, and one for that in not), but two apostrophes in one short word are unsightly, and one is customary.

**I've**, **you 'll**, **'t was**, **'t was n't**, **'t is**, **'t is n't**, etc., are more clearly expressed when a thin space is put between the words, but in some printing-houses this space is often omitted by order.

‘I’ve forgotten the countersign,’ sez ‘e.

‘Oh! You ‘ave, ‘ave you?’ sez I.

‘But I’m the Colonel,’ sez ‘e.

‘Oh! You are, are you?’ sez I.

‘Colonel nor no Colonel, you waits ‘ere till I’m relieved, an’ the Sarjint reports on your ugly old mug. *Coop!*’ sez I. . . . An’ s’elp me soul, ‘t was the Colonel after all!

*Kipling.*

The Century dictionary prefers a thin space before the apostrophe when **is** or **has** is clipped to **'s**,

but the space should be thinner than that between other words in that line, as :

It's true, the man's thoroughly exhausted.  
He's arrived by the Empire State Express.

The thinner space is intended to show that the short form of **is** or **has** should not be confounded with the possessive form of the pronouns.

The man's services were appreciated.  
It's the New York Central's fastest train.

Dialect matter, for which there can be no good authority but that of the author, should be spelled as written, even when the same word is abbreviated or contracted in different ways. It is unwise to attempt uniformity without a written code or permission from the author.

#### OLD-STYLE CONTRACTIONS

Quotations from obsolete authors, or reprints of old books or documents, or illustrative letters by illiterate people, should be accurate copies of the originals. Every fault of bad spelling, or misuse of capitals or italic, should be faithfully repeated to the minutest particular, so far as the types will allow. Old-style abbreviations with superior letters, such as **w<sup>d</sup>**, **w<sup>h</sup>**, **y<sup>e</sup>**, etc., are troublesome, and may lead to the dropping out of a superior letter which cannot be justified securely; but they must be repeated unless a distinct order is given to spell out.

## SOME INDEFENSIBLE ABBREVIATIONS

When a sentence begins with the specification of a number, the spelled-out form should always be used, even if arabic figures are made to serve for other numbers in the same paragraph or sentence.<sup>1</sup>

Abbreviations like **dept.** or **dep't**, **gov't**, **sec.**, **sec'y**, or **sect'y**, **pres't**, and **treas.** are indefensible in any kind of pamphlet work or job-work when they appear, as they usually do, in open lines with ample space. Even in hurried job-work abbreviations like these are damaging to the reputation of any printing-house. They often appear in the engraved headings of official letter-paper and in the display lines of job-printers, so made with intent to put many words in one line of large letters, in places where the words would have been clearer and more comely in two lines of smaller letters.

<sup>1</sup> This rule should not be applied to the figures that specify verses in the Bible or in hymn-books, which are not followed by a period. Nor can it be applied to the signs ¶ and § which are sometimes used before figures to indicate paragraphs and sections. Exception also may be made for the figures that begin the short sentences under an illustration and that explain corresponding figures in that illustration, but abbreviations like Fig. 1 or E.g. at the beginning of a foot-note are unsightly: Fig-

ure 1 and Exempli gratia are acceptable. The improper use of abbreviations and arabic figures for words is more fully set forth in the chapter on Figures and Numerals. The exhibit of its absurdity here appended is taken from a letter to the Evening Post of New York City, in which the writer properly burlesques the carelessness of some compositors and proof-readers.

$\frac{1}{2}$  a lea.,  $\frac{1}{2}$  a lea.,

$\frac{1}{2}$  a lea. onward —

All in the valley of death  
Rode the 600.

USUAL ABBREVIATIONS FOR STATES, ETC.

The names of states and territories frequently have to be abbreviated in job-work, and in gazetteers and guide-books where space must be economized, but in a well-printed book Burlington, Vermont, should be so presented, and not as Burlington, Vt.

Alabama . . . . Ala.	Nebraska . . . . Neb.
Arizona . . . . Ariz.	Nevada . . . . Nev.
Arkansas . . . . Ark.	New Hampshire . N.H.
California . . . . Cal.	New Jersey . . . N.J.
Colorado . . . . Colo.	New Mexico . . . N.M.
Connecticut . . . Conn.	New York . . . . N.Y.
Delaware . . . . Del.	North Carolina . N.C.
Florida . . . . Fla.	North Dakota . . N.D.
Georgia . . . . Ga.	Oklahoma . . . . Okla.
Illinois . . . . Ill.	Oregon . . . . Ore.
Indiana . . . . Ind.	Pennsylvania . . Pa.
Indian Territory. I.T.	Rhode Island . . R.I.
Kansas . . . . Kan.	South Carolina . S.C.
Kentucky . . . . Ky.	South Dakota . . S.D.
Louisiana . . . . La.	Tennessee . . . . Tenn.
Maryland . . . . Md.	Texas . . . . Tex.
Massachusetts . . Mass.	Vermont . . . . Vt.
Michigan . . . . Mich.	Virginia . . . . Va.
Minnesota . . . . Minn.	Washington . . . Wash.
Mississippi . . . . Miss.	West Virginia . . W.Va.
Missouri . . . . Mo.	Wisconsin . . . . Wis.
Montana . . . . Mont.	Wyoming . . . . Wyo.

Maine, Iowa, Ohio, Utah, Alaska, and Idaho are always unwisely abbreviated. It is better practice to spell out Mississippi and Missouri in any position where there is full space, for the abbreviations Miss. and Mo. are not sufficiently distinct. Penn. is clearer than Pa., which may be improperly taken for Philadelphia as well as for Pennsylvania.

#### ABBREVIATIONS OF SIZES OF BOOKS

Ordinary sizes of books specified as in folio, quarto, octavo, or duodecimo may be in words. For the sizes smaller than sextodecimo words in Latin or English seem pedantical. Arabic figures convey a clearer notion to the reader, but figures cannot be consistently used, for there is no approved abbreviation for folio, and a figure has an unsightly appearance when it appears, as it often does, at the beginning of a sentence. In book-lists **4to**, **8vo**, **16mo**, **64mo**, and other compounds are tolerated as savers of space, but they should not have the abbreviating period.

#### BOOKS OF THE BIBLE

##### OLD TESTAMENT

Gen. xi. 17	Deut.	1 Sam.	1 Chron.
Exod.	Joshua	2 Sam.	2 Chron.
Lev.	Judges	1 Kings	Ezra
Num.	Ruth	2 Kings	Neh

Esther	Isa.	Joel	Hab.
Job	Jer.	Amos	Zeph.
Ps.	Lam.	Obad.	Hag.
Prov.	Ezek.	Jonah	Zech.
Eccles.	Dan.	Mic.	Mal.
Song of Sol.	Hos.	Nahum	

NEW TESTAMENT

Matt.	2 Cor.	1 Tim.	2 Pet.
Mark	Gal.	2 Tim.	1 John
Luke	Eph.	Titus	2 John
John	Phil.	Philem.	3 John
Acts	Col.	Heb.	Jude
Rom.	1 Thess.	Jas.	Rev.
1 Cor.	2 Thess.	1 Pet.	

APOCRYPHA

1 Esdras	Wisd. of Sol.	Susanna
2 Esdras	Eccles.	Bel and Dragon
Tobit	Baruch	Pr. of Manasses
Judith	Song of Three	1 Macc.
Rest of Esth.	Childr.	2 Macc.

FOOT-NOTES

Authorities cited in foot-notes should be specified in the following order:

1 The best-known name of author. The initial or initials of the baptismal name to be given only when needed to identify one author from another

of the same name. Set name in roman lower-case only, unless otherwise ordered. The use of small capitals is an old fashion, and is lapsing into disuse.

2 The name of the book in roman lower-case, always abbreviated in the same form. The full title, with all its words spelled out, may be given in the list of authorities at the end of the book. Some publishers require the full title of the book to be inclosed with marks of quotation, but this formality is more common in the text, and is unnecessary in the foot-note.

3 The number of the volume in roman numerals of capital letters. When the small capitals of the text type are taller than the round letters of the lower-case, small capitals should be preferred. If the small capitals are not tall, or if condensed and not clear, use the full capitals. The period may be omitted. (See exhibits of notes on pages 58, 59.)

4 The number of the page in arabic figures.

The specification of the edition of the book from which the citation has been made is required only when two or more editions have been printed with changes in paging and subject-matter. If the edition is clearly specified in the list of authorities, this information need not be repeated in the foot-note.

In many books frequently cited, like the Bible, Shakspere, Blackstone, Homer, or Horace, the passage quoted cannot be specified properly by giving the number of volume and page, for there are too many editions in different form. Book, chapter,



and verse, section and paragraph, or canto, stanza, and line must be specified. This cannot be done readily, for the ordinary font of text type has not enough characters to give a separate distinction to each abbreviation. The following abbreviations are approved and used by the Century dictionary :

Number of paragraph only . . . .	No. 68
Stanza only . . . . .	st. 18
Page only . . . . .	p. 213
Line only . . . . .	l. 384
Paragraph only . . . . .	¶ 34
Section only . . . . .	§ 5
Chapter only . . . . .	xiv.
Canto only . . . . .	xiv.
Book only . . . . .	iii.
Book and chapter	} . . . . . iii. 2
Part and chapter	
Book and line	
Act and scene	
Act, scene, and line . . . . .	iv. 3. 45
Chapter and verse	} . . . . . II. 34
Number and page	
Volume and page	
Volume and chapter . . . . .	IV. iv.
Part, book, and chapter . . . . .	II. iv. 12
Part, canto, and stanza . . . . .	II. iv. 12
Chapter, section, paragraph. . . .	vii. § 3, ¶ 4
Volume, part, section, paragraph .	I. i. § 2, ¶ 6
Book, chapter, section, paragraph .	I. i. § 2, ¶ 6

In an abbreviated reference to the Bible or to the plays of Shakspeare, use arabic figures instead of roman numerals to specify first, second, or third part of the same epistle, play, or book; but put these figures before the name of the play or book. Give at least one full syllable to each abbreviation of the book, and where it is possible make the abbreviation end with a consonant.

In making reference to Shakspeare's 1 Henry VI, iii. 2. 14, the form here given is the preferred style of the Clarendon Press. Some writers prefer 1 Henry VI, iii. ii. 14. The great objection to small capitals is their too frequent insignificance.

*From English Past and Present, by R. C. Trench*

<sup>1</sup> Guest, Hist. of English Rhythms, vol. I. p. 280.

<sup>2</sup> Hooker, Eccles. Pol. i. 3, 5.

<sup>3</sup> Craik, On the English of Shakespeare, 2nd edit. p. 97.

<sup>4</sup> Marsh, Manual of the English Language, Engl. edit. p. 278.

*From Gibbon's Decline and Fall of the Roman Empire,  
Murray's edition of 1881 (8 vols. 8vo)*

<sup>1</sup> Orosius, I. ii. c. 19, p. 143.

<sup>2</sup> Heineccius, Antiquitat. Juris Roman. tom. i, p. 96.

<sup>3</sup> Jornandes, de Reb. Get. c. 30, p. 654 [p. 87, ed. Lugd. B. 1597].

<sup>4</sup> Ausonius (de Claris Urbibus. p. 257-262 [No. 14]).

<sup>5</sup> A. Thierry, Lettres sur l'Histoire de France, p. 90.

<sup>6</sup> Procopius, de Bell. Vandal. I. i. c. 7, p. 194 [tom. I. p. 341, ed. Bonn].

*From Hume's History of England,  
Cadell's edition of 1841 (6 vols. 8vo)*

<sup>1</sup> Herbert, p. 431, 432.

<sup>4</sup> Burnet, p. 322.

<sup>2</sup> Collier, vol. ii. p. 176.

<sup>5</sup> 34 and 35 Hen. VIII. c. i.

<sup>3</sup> Stowe, p. 575.

<sup>6</sup> Mémoires du Bellay, lib. x.

The comma is not inserted after the period in some places where it would be used in the text.

When citations are made in the text, the abbreviations in copy of **ch.** for the chapter and **p.** for the page should not be repeated in type, even when the author has made them in his manuscript copy. Spell out chapter and page. The abbreviations **ch.**, **p.**, and **pp.** may be used in foot-notes.

In a lower-case text **&c.** should not be used; **etc.** is better, but it need not be repeated.

**PS.** (not **P.S.**) for postscript, and **MS.** for manuscript, are still tolerated in capital or small-capital form, but they are more acceptable as spelled-out words.

By-laws are frequently printed with the side-headings **ART. 1** for **ARTICLE 1**, **SEC. 2** for **SECTION 2**, etc., but it is a better practice to print the word in full in the paragraph where it first appears, and to omit the word in subsequent paragraphs, using the proper figure only, as is customary in verses of the Bible and in hymn-books.

The arabic figures engraved on illustrations as references to their explanations in the small type below the illustration never have **No.** before them.

It is useless to insert No. before the reference figures in the explanation. Figures and letters used as references do not need the abbreviating period.

Abbreviations of honorary titles should not be divided by putting one letter in one line and its mate in the following line. These titles, abbreviated with two or more capitals, as in A.M. or LL.D., do not need intervening spaces, for the space is confusing in a list of many abbreviated titles.

When two or more pages are specified in the text, set them thus: *pages 141, 142, 158*, and not as *pp. 141-2, 158*, nor as *141-158*. When a reference includes numerous pages, set thus: *pages 141 to 150*. Compactness is desirable in references, but abbreviations should not be indefinite or misleading.

When a period of time is expressed by the dates of two consecutive years, set them thus: *1895-6*. When there is a lapse of a year or more, give each date in full, as: *1895, 1897, 1899*. The apostrophe in such cases as '95, '97, and '99 is common, but it makes an unpleasing abbreviation.

The careful writer who has to abbreviate in his foot-notes the names of books and periodicals, or scientific terms and foreign or little-used words, should prepare an alphabetical list of abbreviations that will prevent him and the compositor from spelling the same word in different ways. As the compositor is required to follow his copy, he must abbreviate as the writer has done, even when the abbreviations are not always consistent.



### III

## COMPOUND WORDS

**W**ORDS of variable spelling are rare in ordinary copy, but words that may be compounded are frequent. When to set up two meeting words as two words, when to consolidate them in one word, when to connect them with a hyphen, are problems that the compositor has to decide almost every hour. He finds it very difficult to get authoritative instruction. There are not many authors who compound words uniformly, and the dictionaries differ, and sometimes are not consistent in rendering words or phrases of similar class. **Arm chair**, **arm-chair**, **armchair**, are suitable illustrations. The proof-reader may override the teachings of the dictionary provided by the office as an authority, and may correct proof by some system of his own. The author may object to the

rulings of dictionary and proof-reader, and may insist on his own methods. It follows that there are often wranglings in every printing-house over the propriety of some compounded words.<sup>1</sup>

#### VALUE OF COMPOUNDS

The subject cannot be set aside as frivolous. The importance of making instantly perceptible the union or the distinctiveness of meeting words that might otherwise convey unintended meanings is fairly presented by Mr. Teall in the three forms **iron fence**, **iron-saw**, and **ironwood**. An iron fence is a fence of iron, which is clearly understood when set as two distinct words. Iron-saw, a saw made to cut iron, if not connected with a hyphen would convey the wrong notion that it was a saw made of iron. Ironwood, the accepted name of a kind of hard wood, would not so clearly convey the intended meaning if set as two words or if it were connected with a hyphen. Other illustrations could be presented to show that the neglect to compound or to keep separate meeting words may lead to unforeseen misunderstandings.

<sup>1</sup> It is not the purpose of the writer to lay down new rules or to take part in the controversies of opposing systems. For this work it is enough to present examples of words and word-joinings that have met with general approval. Readers who are interested in greater niceties are referred to two books by Mr. F. Horace Teall: *English Compound Words and Phrases* (octavo, New York, 1892), and *The Compounding of English Words, etc.* (duodecimo, New York, 1891).

## THEORY OF COMPOUNDING

The theory of compounding is quite intelligibly presented in many English grammars. When two words meet which convey one meaning, with the emphasis of pronunciation upon the first word, the two words should be consolidated or connected with the hyphen, as in **laughter-loving**. When emphasis is required for the second word, the two words may not be connected with the hyphen.<sup>1</sup>

This is clear and easily remembered, but to this general rule there are some exceptions not to be classified. The compositor must determine whether the first word in a possible compound is an ordinary and removable qualifier which has no need of a hyphen, or whether it is an inseparable adjunct which must have the hyphen or be consolidated with the following word. The consolidation of two words in one, as in *ironwood*, is still more difficult to define by rule, for consolidation is governed by usage, as in the words *railroad* and *steamboat*, once

<sup>1</sup> . . . Is not the pronunciation of the words the best guide?— In the English language, every word of more than one syllable is marked by an accent on some particular syllable. Some very long words indeed admit a secondary accent on *another* syllable; but still this is much inferior, and leaves one leading accent prominent: as in *expository*. Accordingly, when a

compound has but one accented syllable in pronunciation, as *nightcap*, *bedstead*, *broadsword*, the two words have coalesced completely into one, and no hyphen should be admitted. On the other hand, when each of the radical words has an accent, as *Christian-name*, *broad-shouldered*, I think the hyphen should be used. Gould Brown's *Grammar of English Grammars*, p. 188.

separate, but now consolidated, while house-boat and ferry-boat are sometimes hyphenated and sometimes set as distinct words.

Many good writers do not favor the increase of compounds: words once hyphenated are now separated, as

common law	master printer	sister city
grand jury	minute hand	slave trade
interest tables	palm leaf	Sunday school
law merchant	peasant woman	supper table

The compounding of very long phrases, as never-enough-to-be-remembered, long-looked-for, counsellor-at-law, after the German method of uniting all qualifying words, is not practised by careful writers. Bigelow judiciously says that the hyphening of these words adds nothing toward clearness of expression. Two words should not be connected with the hyphen when separated words will convey the meaning with sufficient distinctness.

#### THE DIERESIS

The dieresis, always on the second vowel, may be required in some words like coöperative and præminent. When a word carrying this dieresis, like coöperation and præmption, has to be divided on the first syllable at the end of a line, the dieresis should be suppressed.

He sought the agent at once, and asked his co-operation in securing for his son the præmption of the land.



When the prefix *co-* is followed by a consonant it does not always take the hyphen. Usage allows contemporary, copartner, and correspond, as well as co-worker and co-respondent.

The dieresis should be preferred where, in words not compound, the vowel *o* is doubled, forming a separate syllable, as in epizootic, laocoön, zoölogy, zoöphyte.

#### POINTS OF THE COMPASS

Useless hyphenated words are often made in naming some of the points of the compass, as north-east, north-west, south-east, south-west, which are better as consolidated words (northeast, northwest, etc.). A hyphen is needed only when one of the words is repeated, as in north-northeast, south-southwest.

#### FRACTIONS AND NUMERALS

Simple fractions, like one half, two thirds, seven sixteenths, ten thousandths, need no connecting hyphen; they are more clearly expressed when numerator and denominator are kept separate and printed as two disunited words. But two numerals may be compounded by the aid of the hyphen when they are needed to qualify a following noun, as in one-half interest, two-third share, seven-sixteenth division.

When the fraction is complex, as in three seventy-ninths or thirty-eight thousandths, the hyphen

should be used to connect the numerals more nearly related. For a similar reason the hyphen should be used in the specification of numbered streets, as in Eighty-second Street or One-hundred-and-twenty-first Street. The hyphen makes the phrase awkward in appearance, but it is of real service, for by dictation the words Eighty-second Street might be misunderstood as Eighty (or 80) Second Street. Two numerals so connected as to express an amount that represents unity and not division, as twenty-seven, should always be compounded.

Compounds of **half**, **quarter**, **eighth**, etc., are usually conjoined by the hyphen, as

eighth-barrel	half-dozen	half-witted
half-barrel	half-holiday	quarter-barrel
half-crown	half-past	quarter-day
half-dollar	half-yearly	quarter-section

but quartermaster and headquarters are not.

Numerals of one syllable used before the suffix **-fold**, or with the words **score**, **penny**, and **pence**, are consolidated, as in

fourfold	halfpence	twelvepence
fourpence	halfpenny	twofold
fourscore	sixpence	twopenny

but numerals of two syllables are made separate words, as in a hundred fold, twenty score, fifteen pence. When used as an adjective qualifier, as in fifteen-penny tax, the hyphen may be used.

**First-rate, second-rate**, and other terms signifying degrees, are compounded. So are the titles of **First-lieutenant, Second-lieutenant, First-mate, Second-mate**, when used before the name of the person; but when these titles occur without the name of the person they are made separate words.

Numerals combined with adjectives or nouns and used as qualifying adjectives take the hyphen.

four-mile run	three-legged stool	two-hundred-
four-story	twenty-acre lot	dollar note
one-sided	two-foot rule	two-faced

#### APPROVED COMPOUNDS OF KINDRED

foster-brother	great-grandfa-	mother-in-law
grand-uncle	ther	second-cousin
great-aunt	heir-at-law	son-in-law

Kinship words in frequent use are consolidated:

godfather	grandfather	stepfather
godmother	grandmother	stepmother
godson	stepdaughter	stepson

#### PERSONAL COMPOUNDS

Compound nouns ending with **man** or **woman** should be consolidated: as, **Englishman, Frenchwoman, oysterman, warehouseman, needlewoman, workingman, marketwoman**, etc.

While a noun or an adjective made by adding a suffix to a proper name composed of two words may be compounded (as in East-Indian or New-Yorker), qualifying names without a suffix should not be compounded: the East India Company and a New York man are better renderings.

The hyphen is needed in many words beginning with **self**. Exceptions are selfhood, selfsame, and selfish with some derivatives. Words ending with self, as myself, itself, himself, are consolidated. The exception is one's self, which should be made two words, marking the first word in the possessive case. There are a few writers, however, who prefer the solid form oneself.

Personal descriptions tersely expressed in two words, as light-haired, long-legged, sharp-nosed, broad-shouldered, blue-eyed, invariably have these words connected with a hyphen.

#### CIVIC AND MILITARY TITLES

Accepted compounds are major-general, rear-admiral, captain-general, adjutant-general, attorney-general, lieutenant-colonel, governor-general, vice-president, vice-chancellor, but the words viceroy and viceregent are consolidated. They always take one capital when they precede the name of the person, and sometimes when used as the synonym of that person's name, as in the words Governor-general, the Rear-admiral, the Vice-president, etc.

## COMPOUNDS OF -LIKE AND MID-

Compounds ending with **-like** are usually made one word, unless derived from a proper name, or appearing in unusual and unpleasing combination, as they do when two or more similar consonants meet, in which case the hyphen should be used, as it is in *shell-like*, *bell-like*, and *miniature-like*. *Childlike*, *godlike*, *lifelike*, *ladylike*, *businesslike*, etc., are always consolidated.

Compounds in which the prefix **mid-** begins the word are frequently written with a hyphen, as in *mid-ocean*; but the words in commoner use have become consolidated, as *midday*, *midnight*, *midway*, *midsummer*, *midships*, *midland*, *midrib*, *midwife*.

## COMPOUNDS OF COLOR

Expressions like a *brownish yellow* or a *yellowish white*, being simple cases of adjective and noun, are not compounded. But where a noun is used with an adjective to specify color the words may take the hyphen: *lemon-yellow*, *silver-gray*, *olive-green*, *emerald-green*, etc.

## COMPOUNDS OF POSSESSIVE CASE

Compounds formed of nouns in the possessive case with other nouns are not infrequent, as in *bird's-eye*, *death's-head*, *king's-evil*, *crow's-nest*, *bear's-foot*, *jew's-harp*, etc. The use of a hyphen follow-

ing the possessive 's has good authority, but it is of doubtful propriety and is much oftener disregarded, as in birdseye, jewsharp, ratsbane, beeswax, and townspeople. When there is reasonable doubt as to their propriety, it will be safer to omit the apostrophe and hyphen and to consolidate.

#### APPROVED CONSOLIDATIONS

anybody	everybody	nobody
anything	everything	nothing
anywhere	everywhere	nowhere
cannot	forever	something
evermore	forevermore	somewhere

Any one and every one should be kept separate.

Meantime, meanwhile, maybe, anyway, nowise, anyway, awhile, when used as adverbs should be consolidated, but the phrases, after a while, by and by, it may be, should be made separate words.

bystander	freeholder	nowadays
byways	halfway	roughhew
churchwarden	heartache	smallpox
courtyard	highroad	snowdrop
earthenware	highway	stockbroker
eyebrow	knickknack	taxpayer
eyelash	landowner	teardrop
eyewitness	lawgiver	thoroughgoing
facsimile	lookout	trademark
fireproof	newcomer	Zionward

PREFIXES

Where the prefix **pre-** or **re-** is joined to a word beginning with **e**, the hyphen, and not the dieresis, may be needed, as **pre-exist**, **re-enter**, **re-enlist**.

The hyphen should be used when the prefix comes before a consonant and forms a word similar in form to another of different signification, as in **re-create** or **re-creation**, but not in **rec'reation**, nor in **rec'ollection**. It may be used in **re-form** or **re-formation**, but not in **ref'ormation**, for the word with a hyphen conveys a different meaning. The hyphen is used in **pre-historic** and **pre-raphaelite**, but not in **predetermine**.

The prefixes **over**, **under**, **after**, **out**, **cross**, and **counter** are usually consolidated, as in **overdone**, **overestimate**, **overboard**, **underclothes**, **undertaker**, **underbrush**, **undergraduate**, **afterpiece**, **aftermath**, **outlook**, **outpour**, **cross-examine**, **cross-question**, **countermarch**, **countercharm**. When, however, these prefixes come before nouns or adjectives of two syllables they may take the hyphen, as in **under-current**, **under-master**, **counter-current**, **over-issue**, **over-jealous**. In some dictionaries the hyphen is authorized in **under-lip**, **over-anxious**, **after-age**, **after-part**, **cross-piece**, **county-town**, **cross-section**, **counter-influence**, but these words are oftener kept apart. **Antislavery** and **antedate**, once joined with a hyphen, are now more common as consolidated words.

**Demi** and **semi**, **non**, **sub**, and **extra** are prefixes usually consolidated with the following word, but when the combination is unusual, as in *demi-devil*, *semi-savage*, *non-essential*, *sub-iodide*, *extra-judicial*, the hyphen should be used.

The same distinction may be made in scientific prefixes like **electro**, **thermo**, **pseudo**, **sulpho**. *Electro-gilding*, *thermo-electric*, *pseudo-metallic*, and *sulpho-cyanide* are made clearer by the hyphen.

**Above**, **ill**, **well**, **so**, when they precede a participle and are used as qualifiers, may be connected to that participle by a hyphen, as in *above-mentioned*, *ill-bred*, *well-formed*, *so-called*. Adverbs ending in **-ly** are seldom compounded with the participle that may follow.

Nouns or adjectives preceded or followed by a present participle are frequently connected with a hyphen: *composing-room*, *printing-house*, *dining-table*, *good-looking*, *cloud-compelling*. In the earlier editions of Shakspeare and of other English dramatists hyphenated compounds of nouns with participles are noticeably frequent.

**School** is consolidated in the following words: *schoolboy*, *schoolmate*, *schoolmaster*, *schoolmistress*; but it is compounded in *school-bred* and *school-teaching* when used to qualify a following noun. It is a distinct word in *school teacher*, *school children*, *school days*, *school district*.

**Eye** is usually consolidated in most of its compounds, as *eyelash*, *eyebrow*, *eyeglass*, *eyewitness*.



PREFIXES AND TERMINALS

Compounds that end with **boat, house, book, room, side, yard, shop, mill, work, maker, holder, keeper**, etc., are frequently printed with a hyphen, but when the words that so end are in common use they should be consolidated, as in

anteroom	foothills	rainfall
bedroom	framework	roadside
bedside	gamekeeper	sawmill
bookbinder	groundwork	seaside
bookseller	handbill	shoemaker
breastworks	handbook	steamboat
commonplace	headwaters	stockholder
daybreak	hillside	storehouse
daylight	hilltop	storeroom
daytime	hotchpot	upstairs
downstairs	lawsuit	warehouse
drawbridge	lifetime	watercourse
earthworks	network	wayfarer
fireside	outhouse	wayside
firewarden	quitelaim	workshop

It should be noted that most of the prefixes in these examples are words of one syllable. When the prefix consists of two syllables, as in *canal-boat, ferry-house, dwelling-house, water-drop*, etc., the words are more acceptable when connected with the hyphen.

## PHRASES OF SEPARATE WORDS

after a while	in the meanwhile
attorney at law	in the meantime
by and by	it may be so
by the bye	long looked for (return)
ever to be remembered	some time ago
good by	the carrying out
good morning	the pulling down
in any way	uncalled for (remarks)
in any wise	upside down
in no wise	waste ground
inside out	well laid out (grounds)

Good day and good night should be made separate words, except when used as qualifiers of a following noun, as in good-night kiss, good-day greeting.

## APPROVED COMPOUNDS

a-fishing	charter-party	fellow-student
apple-tree	counting-house	first-born
arm-chair	church-goer	first-fruits
arm's-length	deep-mouthed	fore-leg
battle-flag	dining-hall	freight-car
bill-holder	easy-chair	glass-house
bird's-eye view	evil-doer	gold-mining
book-account	fancy-free	good-will
bric-à-brac	fault-finding	ground-floor
burnt-offering	fee-simple	ground-plan

ground-rent	loop-hole	snow-bound
harvest-time	man-of-war	snow-storm
head-right	many-sided	spell-bound
heaven-high	May-pole	star-chamber
high-priest	mill-pond	starting-point
high-water mark	moss-covered	steam-engine
hill-bound	night-time	stock-raising
hind-leg	old-fashioned	stumbling-block
hind-quarters	out-building	subject-matter
horse-power	party-wall	table-land
house-servant	peace-loving	terra-cotta
imposing-stone	pew-owner	text-book
judgment-day	purchase-money	text-writer
knight-errant	rent-charge	title-page
land-office	rent-service	trade-wind
laughing-stock	resting-place	water-mark
law-abiding	safe-keeping	water-proof
law-writer	set-off	way-bill
livery-stable	sewing-machine	way-station
live-stock	side-track	well-being
long-suffering	silver-tongued	wide-spread
looker-on	smart-money	wrong-doer

Compound words often cause over-wide spacing, but the gaps so made may be modified by putting a thin space on each side of the hyphen.

A compound word within a line of capital letters should have an en dash to mark the compound; but when it has to be divided at the end of a line, the hyphen should be used.



## IV

### FIGURES AND NUMERALS

**A**RABIC FIGURES are not always to be repeated in type as written in the manuscript copy. In the descriptive text of a standard book numbers but occasionally presented are more pleasing in words. Figures should be avoided as much as possible for all numbers but those of dates. Yet there are limits to the rule, for many writings compel a free use of arabic figures.

#### FIGURES PREFERRED IN COMMERCIAL PRINTING

When and where to substitute figures for words cannot be determined by an inflexible rule. If the compositor finds this statement in his copy, **the height of the statue is 8 ft. 11 in.**, he may put it in type in many ways. If it is to appear in

an auctioneer's catalogue, or in an advertisement where compactness is desired, he may repeat it exactly as written, using figures and abbreviations for feet and inches. If it is for a more carefully printed trader's pamphlet or circular, he may use figures, but he should spell out the words feet and inches; if it is for the descriptive text of a good book, the words eight feet and eleven inches should be preferred. This substitution of words for figures is a hazard, but the compositor may assume, when space is limited and brevity is sought, that figures and abbreviations will be preferred.

#### WORDS PREFERRED IN FORMAL WRITINGS

When great precision of statement is desired, as is customary in legal documents and in many other kinds of formal writing, figures and abbreviations should never be used where there is abundance of space.<sup>1</sup> Words should be preferred for the statements of whole numbers in simple sentences:

The basket held twenty apples.

The engine has one hundred horse-power.

The steamer's capacity is six thousand tons.

In ordinary newspaper and job work numbers of infrequent recurrence should be in words. Even

<sup>1</sup> The principal exception to the compactness of figures aids this rule is to be found in the the reader in making a comparison of tables in which son of amounts.

when the numbers are large but not too frequent, words are to be preferred if space will permit.

The regiment consisted of ten hundred and forty-eight men.

The returns showed twenty-nine killed, forty-four wounded, and twenty-six missing.

In ordinary description the expression of numbers by hundreds is preferred to that by thousands: twenty-eight hundred and sixty is a more approved phrase than two thousand eight hundred and sixty. In legal documents a contrary method prevails: dates always appear by thousands, and spelled-out words are obligatory for measurements, values, and their fractions in every form.

#### UNIFORMITY OF EXPRESSION TO BE MAINTAINED

When space is limited, and numbers appear in every sentence and are complex, calling for many digits, spelled-out words are a hindrance and of no benefit to the reader. The information intended will be more quickly discerned by figures, which must be regarded as proper when they really help the reader. Yet it is not becoming to put figures in one chapter or paragraph and not in another. Uniformity of style should be maintained throughout. It is better to give slight offence by an apparently pedantic precision in one paragraph than to give greater offence by varying the style in different paragraphs to the confusion of the reader.

## WORDS PREFERRED IN LEGAL DOCUMENTS

Words should always be preferred for numbers as well as for dates in legal documents, as in

This indenture, made the twenty-seventh day of June, in the year of our Lord one thousand eight hundred and ninety-seven.

Words should also be used in all legal papers for the statement of moneys paid, as well as for the measurements of land and the expression of values, for figures are specially liable to error, alteration, and misconstruction. For this reason statements of numbers plainly intended to have special distinction should be in words, even when they appear as arabic figures in ordinary writings. Even in compact writing the use of spelled-out words instead of figures is sometimes obligatory.

## FIGURES SHOULD NOT BEGIN A SENTENCE

When the sentence begins with a numerical statement, words must be used for the numbers, even if figures are used in other parts of that sentence.

Eighteen thousand men enlisted in New York State during the year: 8000 are credited to Manhattan, 4000 to Brooklyn, 2000 to Troy, 1000 to Albany, and 3000 elsewhere.

A statement like this is permissible in a newspaper or pamphlet, but in a history or in any book in-

tended to be formally precise, it is a much better practice to put all the numbers in words.

In a catalogue of books in which the size of the book has to be specified, the terms 4to, 8vo, 12mo, etc., may be used within the sentence, but the words Quarto, Octavo, Twelvemo, Eighteenmo, Thirty-twomo, etc., are better when they begin sentences.

#### FIGURES AND WORDS IN ONE SENTENCE

When any paragraph consists largely of numbers that specify quantities, weights, or measurements, immediately followed by rates or values, then the quantities, weights, or measurements should be in words and the rates in figures. This remark applies mainly to the circulars of traders. In market reports, catalogues, inventories, and works of like character in which great compactness is desired, figures may be used throughout for specifications of all numbers. When vulgar fractions have to be used with whole numbers, the selection of arabic figures seems unavoidable.

Seventy yards of calico, at  $5\frac{1}{2}$  cents per yard.

Forty-five bushels of oats, at  $37\frac{1}{2}$  cents per bushel.

Seventeen acres of land, at  $\$12\frac{3}{4}$  per acre.

When numerical statements like these are repeated frequently, this restricted use of figures for rates or values makes a proper distinction between quantities and rates, and helps the reader to a better understanding of the subject-matter.



Arabic figures should be selected to express degrees of heat (as in Temperature  $71^{\circ}$ ) or specifications of gravity (as in Lead is 11.352), but words are better for degrees of inclination (as in At an angle of forty-five degrees).

Records of votes (as in 20 yeas to 41 nays), or of time in a race (as in One mile in 2 minutes  $23\frac{1}{2}$  seconds), are made clearer by figures.

Numerals occasionally employed as qualifiers are neater in words (as in two-foot rule or ten-story building); but when a noun is frequently repeated on the same page, with different qualifiers, figures make the subject-matter more intelligible (as in 6-point, 24-point, and 60-point type). It is admitted, however, that the combination of figures and words in a compound is not slightly.

#### DATES BEST EXPRESSED IN FIGURES

In ordinary writings all dates should be in arabic figures, but when they appear in legal documents words should be used. When the numerical day of the month precedes the month, it should appear as 10th April or 22d April. When it follows the month, the *th* or *d* is not required; it should be April 10 or April 22. When it is spelled out in a document, it should be in full, as the tenth day of April or the twenty-second day of April. Dates should be stated with system in every book. It is a fault to have April 17, 1762, on one page, and

23d August, 1764, on another. The use of 2nd or 3rd, common in England, is not to be commended ; 2d or 3d is a more acceptable abbreviation.

#### STATEMENTS OF TIME

In formal writing a statement of time should be made in words. Phrases like two o'clock, half-past three, or ten minutes to four are more pleasingly expressed by words than by 2 o'clock, 3.30, or 3.50.

Hours are usually separated from minutes by a period, as in 11.30. Sometimes the period is inverted, as in 11:30, and sometimes a colon is unwisely used, as in 11:30. The forms o'clk and o'cl'k are tolerated in narrow column work only.

In rapid writing figures are often used for time when followed by the abbreviations a.m. or p.m. When a.m. and p.m. are not in the copy, which reads, at seven o'clock in the morning, or at twelve o'clock noon, words should be used instead of figures.

#### VULGAR AND DECIMAL FRACTIONS

In ordinary description, but not in a legal document, the expression of money in complex or broken amounts, as \$21.76 or £23 7s. 3d., should be in figures. Even amounts of money, like five dollars or three shillings, may be in words, but not if figures are used in the same paragraph for other amounts. In ordinary composition, whole numbers with vulgar fractions often compel the use of figures.

Analysis showed  $13\frac{1}{2}$  grains of soda to the pint.  
John has \$76.21, and James has \$50.67.

An isolated vulgar fraction should be in words:  $\frac{1}{8}$  or  $\frac{1}{32}$  is insignificant, and is more readably presented as one eighth or one thirty-second.

The hyphen is not needed to join the words one eighth, or those of any similar fraction, when they are used alone, but it is needed when the fraction is used as a qualifier, as in one-eighth share.

Compounded fractions like eight thirty-seconds take the hyphen for the compounded numeral, because the hyphen is needed to show the closer relation of the two numbers to each other, as more clearly appears in forty-seven ninety-sixths.

The figures upon the en body provided by type-founders are insignificant in a line of capital letters. Newspapers prefer figures on the two-third-em body for their tabular work.

$\frac{1}{8}$     $\frac{1}{4}$     $\frac{3}{8}$     $\frac{1}{2}$     $\frac{5}{8}$     $\frac{3}{4}$     $\frac{7}{8}$     $\frac{1}{8}$     $\frac{1}{4}$     $\frac{3}{8}$     $\frac{1}{2}$     $\frac{5}{8}$     $\frac{3}{4}$     $\frac{7}{8}$

Fractions on the en body are quite indistinct in tabular work, for which fractions on the em body should be preferred. Piece-fractions on two bodies, each one half of the en body of the text type, are often required for vulgar fractions, but they are almost unreadable when cast for the smaller sizes. As these piece-fractions differ in size and cut from the solid fractions of the font, the two forms should not be used in the same table.

Decimal fractions are most intelligibly stated in figures, with the decimal point placed on the line of the figure, as it is in .638. The inversion of the decimal point, as in '638, is not an improvement. The decimal point must always precede the decimal figures. If division has to be made between dollars and cents, the point should be before the cents. The ciphers .00 should not be added in paragraph matter to any statement of even dollars: \$100 is better than \$100.00, which may be confusing. Yet the addition of the ciphers is proper in every table that contains columns separating dollars and cents.

When figures of very large amounts, as 23,762 or 5,368,872, are of frequent recurrence, the thousands should be separated by a comma; but it is not necessary to use the comma for four figures only, as 5962, nor should the comma be inserted between figures that express dates, as 1861.

Figures in a descriptive text are not pleasing, but they are necessary when the amounts are large and of frequent recurrence. To put the figures in the preceding paragraph in words would require more space, and would not be regarded as an improvement by the reader. In the texts of formal documents, however, words are preferred to figures, not only for their greater exactness, but for their neater appearance. As figures are ascending letters, occupying two thirds of the height of the body, the bunching of many of them in a paragraph spots the page and produces the effect of

the overbold display of many capital letters. Yet it often happens that neatness must be subordinated to clearness. Figures are more quickly read, are more compact, and are decidedly indispensable for tabular work that is intended to present contrasts or comparisons of amounts or values.

Statistical matter not put in tables often compels the use of figures in a descriptive text, as :

The warehouse held 950 tons of wheat : 500 prime,  
240 ordinary, 210 inferior.

The cannon captured were 110 in number : 40 ten-  
pounders, 50 forty-pounders, 15 sixty-pounders,  
5 hundred-pounders.

In all encyclopedias, gazetteers, dictionaries, guide-books, and compact works of similar character, figures are preferred for numerical statements. A similar rule prevails, with occasional exceptions, in some forms of official documents, and exception is rarely made for a short number like 1 or 10.

#### NUMERICAL NAMES OF STREETS

The numerical names of city streets are presented best in words when the words are not repeated too frequently in the same sentence or paragraph. First Street is better than 1st Street. One-hundred-and-sixty-first Street is a somewhat awkward term, but it should be governed by this rule and be uniform with other numerical words.

When the number of the house is placed before the street name, as 65 First Street or 27 One-hundred-and-sixty-first Street, figures are needed to emphasize the difference between the number of the house and that of the street.<sup>1</sup>

When streets and avenues are frequently mentioned in the same sentence or paragraph, and this treatment is not contrary to that prevailing in other parts of the work, the avenue may take the numerical word and the street the arabic figure or figures, as Fifth Avenue and 125th Street. In directories and other compacted works streets and avenues are necessarily described by figures only. But when a distinction has to be made, the avenue should have the word, the street the figure.

#### NUMERICAL NAMES OF REGIMENTS

Regiments and corps of the army are easily differentiated by similar treatment. When two or more regiments only are specified in a sentence, as the Fortieth and the One-hundred-and-seventh, words are properly selected; but when in this sentence or paragraph other names occur, as the First Corps, Seventh Corps, etc., then the corps should be specified by numerical words and the regiments by arabic figures. In a newspaper report of a battle or a review the specification of different regiments

<sup>1</sup> In England the comma always is put after the number of the house. This is correct, but it is not American usage.

by words would make that report needlessly prolix, and sometimes would confuse the reader.

#### ARABIC FIGURES BAD MATES FOR CAPITALS

Arabic figures are now made to line with the lower-case letters, and are of improved symmetrical form, but they continue to be cast upon the en body for convenience in table-work. They are consequently too weak to be used with capital letters that may be nearly twice as wide. For this reason the dates of some book titles, and the numbers of chapters and of other headings of a book in which numbers have to appear in the same line with capitals, are usually put in roman numerals made of capital letters. When a font has full figures of the width of the average capital letter, these broader figures may properly be used with the capitals, but figures on the en body should be used with capital letters only when these capitals are of condensed shape.

When arabic figures are required in a display line of old-style capitals, the figures selected should be of a larger body—about one half larger—than the regular capitals, and should be justified to line; but this is possible only in a book title or in very open display.

#### ROMAN NUMERALS

The insignificance in a line of capital letters of the arabic figures provided for book types compels

the use of roman numerals for an orderly rendering of dates in title-pages and chapter headings. The numerals in most use are made from combinations of the seven capitals, I, V, X, L, C, D, M:

1=I	12=XII	30=XXX	500=D
2 II	13 XIII	40 XL	600 DC
3 III	14 XIV	50 L	700 DCC
4 IV	15 XV	60 LX	800 DCCC
5 V	16 XVI	70 LXX	900 CM
6 VI	17 XVII	80 LXXX	1000 M
7 VII	18 XVIII	90 XC	2000 MM
8 VIII	19 XIX	100 C	3000 MMM
9 IX	20 XX	200 CC	4000 M $\bar{V}$
10 X	21 XXI	300 CCC	5000 $\bar{V}$ or $\infty$
11 XI	22 XXII	400 CD	6000 $\bar{V}M$

When letters that represent numbers of low value follow a letter of high value, the added letters give addition to this high value: XIII stands for 13. When a letter of low value precedes a letter of high value, this preceding letter calls for its subtraction from the following letter of higher value: MCM=1900. For some amounts exceeding 2000 the characters  $\infty$ ,  $\times$ ,  $\bar{X}$ ,  $\bar{V}$ , and the C inverted as  $\text{C}$ , have to be rudely made by the printer, for these characters are not provided in fonts of book type.<sup>1</sup>

<sup>1</sup> Notation by numerals may be confusing, for the use of the same letter as an adding or subtracting factor allows opportunity for puzzling combinations. When the compositor is required to put a date in roman numerals, he should prefer the combinations that require few letters: MCM is better than MDCCCC.



Roman numerals had to be used by the first printers because they had no arabic figures. These figures were first used in 1471 by Ther Hoernen, but they did not obtain a general acceptance for many years after. They were irregular in form and bad mates for the roman capital letters. These unsymmetrical characters were bettered but slowly, still remaining

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>4</b>	<b>5</b>	<b>7</b>	<b>6</b>	<b>Λ</b>	<b>8</b>	<b>9</b>	<b>0</b>
1	2	3	4	4	5	5	6	7	8	9	0

Fifteenth century.

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>0</b>
----------	----------	----------	----------	----------	----------	----------	----------	----------	----------

Old style.

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>0</b>
----------	----------	----------	----------	----------	----------	----------	----------	----------	----------

Didot style.

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>0</b>
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Modern.

objectionably uncouth at the close of the eighteenth century. The figures 1, 2, and 0 were made small and low, and all other figures were put above or below the line. For table-work all the figures were cast upon the en body. This left them insignificant when they were used in a line of capitals. What mismating of characters can be worse than this?

## YEAR 165 OF THE HEJIRA

It was the weakness and the uneven alignment of the arabic figures made for old-style fonts that compelled printers to use bolder-faced roman numerals for all title-pages, chapter headings, dedications,

inscriptions, and every other part of a book that was required to be composed largely in capital letters.<sup>1</sup>

#### NUMERALS FOR CHAPTER HEADINGS, ETC.

Roman numerals are often used to specify parts and chapters. The numeral used in a chapter heading generally has the word chapter before it, as

#### CHAPTER I

#### CHAPTER III

but the continued repetition of the word chapter seems as unnecessary in this position as the word page before paging figures. Some printers suppress the word chapter (always understood) to give the required prominence to the numeral. Arabic figures following the word chapter should be as broad and as prominent as the letters of the word.

Sections, pages, paragraphs, and verses are usually marked with arabic figures, but numerals of roman small capitals are preferred for cantos or stanzas of poetry. Numerals in roman lower-case are the rule for the paging of prefaces and some-

<sup>1</sup>Old-style arabic figures that are clear enough when embedded in a lower-case text are not fairly clear when set solid in the columns of a table, for the figures in different lines are sometimes too close and need the separation of a lead to give them proper distinctiveness. Sometimes, however, irregularity in figures is a merit. It is for unevenness that writers on astronomy prefer for

signs the crooked Greek letters. Old-style figures in all tables set in a broad measure, especially when the columns of figures are separated by a broad blank from the words that show their meaning, are too compact; they interfere, and confuse the reader. Figures of greater height than the round lower-case letters need leads between lines to produce the clearness desired.

times of introductions. Book titles, dedications, and formal printed pieces which require an occasional use of numbers usually present these numbers in the form of roman numerals, but this is not obligatory. The date line of the title-page of the ordinary book is frequently in arabic figures.

The numbers of the chapter headings in a table of contents are put in roman numerals, usually in capitals, but sometimes in small capitals.

#### NUMERALS FOR MAGNATES AND CENTURIES

The numerical part of the names of magnates is usually put in capital letters, and the name proper is kept in lower-case, as Gregory IX, Henry VIII, etc.; but the large size and the frequent recurrence of these capitals seriously disfigure a page that has many names of like character. To avoid this blemish, small capitals may be preferred when they are a trifle higher than the round letters of the lower-case and are sufficiently large and distinct. They should not be used when they are not higher and are condensed or compacted.

Centuries and dynasties are often specified by numerals in capital letters, as in XIXth century, XXIIId dynasty; but the undue prominence of the roman numerals in a lower-case text is a needless blemish. Small capitals when sufficiently large may be substituted with advantage.

Many writers make use of spelled-out words in

place of roman numerals. The phrase nineteenth century is now more common than XIXth century. The phrases sixteenth Louis, Gregory the fourth, and twenty-second dynasty may displease some readers by their novelty, but it is probable that they will supplant the older form.

It is customary in many printing-houses to put a period after the numerical part of the name. The need of the period in this position has never been satisfactorily explained, for XIX is no more of an abbreviation than 19, but it is unsafe for the compositor to suppress it unless so requested. The period is not used with the numerals employed to page a preface, nor for Part II or Canto IV, nor for [chapter] xx, [page] 375, as in a foot-note. A few old printers did, however, rate figures as abbreviations.<sup>1</sup>

Reference figures need not be separated from the text by the marks of parenthesis, as in (1) or 1). The marks so used may be more prominent than old-style figures, and can serve no useful purpose. When the type selected for text and notes is small, a figure of slightly bolder face will be more helpful to the reader.<sup>2</sup>

<sup>1</sup> I have seen old books with the period *before* and after every date, and even after the arabic figures selected for the paging of leaves. The period seems a useless nicety in this position.

<sup>2</sup> In a narrow measure the en quadrat may come after the

figure: in a broad measure the em quadrat may be used. In a catalogue of books hanging indentation should be preferred, so that the figure that denotes the number of each book shall project into the margin and readily be seen by the reader.

#### NUMERALS FOR FOOT-NOTES

Roman numerals of the capital, small-capital, or lower-case series are sometimes used to specify volumes, parts, or chapters in indexes and foot-notes. The word volume or chapter is rarely spelled out in an index or a note, or even abbreviated to vol. or ch., for it is supposed that the size, shape, and position of the numeral will distinguish it from other abbreviations, as it does in xi, 63, which is intended to express chapter xi, page 63. (See Abbreviations.) The numerals used for the paging of prefaces and introductions should be of the roman lower-case series. The lower-case and the small-capital letters i, v, x, closely resemble each other, and it is safer to make use of the lower-case letters only for the foot-notes where this treatment is possible. This is one of many reasons why small capitals should be made higher and wider than the round letters of the lower-case and be a proper intermediate between that series and the series of capitals.

#### FIGURES IN VERSIFICATION

When figures are used at the beginning of paragraphs, or to number verses or other subdivisions, the period is not needed after the figure. See the paragraphing of the Bible and the versification of all hymn-books.



## V

### ITALIC

**O**NE line drawn underneath any written word is understood as a direction to put that word in italic. This underscoring should be done by the writer wherever italic is really needed. A general direction to put in italic a class of words not so marked may not be understood when copy so neglected has to be set by many compositors.

In the sixteenth century italic was an approved letter for book texts; it is now seldom selected for that purpose, although frequently used for sub-headings, running titles, important texts or paragraphs, and sometimes for prefaces. Authors of the eighteenth century made free use of italic not only as an emphasizing letter, but to enforce nice and needless distinctions between different kinds of subject-matter, as may be noticed in the following

extract from Hansard's *Typographia* (page 373), in which book that author literally quotes this passage from Nelson's *Fasts and Festivals*.

Q. *What was the form of St. Andrew's Cross?*

A. The Instrument of his *Martyrdom* is commonly said to have been something peculiar in the Form of the letter X, being *a Cross decussate*, two Pieces of Timber crossing each other in the Middle: And hence known by the Name of *St. Andrew's Cross*.

It will be seen that there has been no want of method in this arrangement. 1. The Questions to be Italic the answers Roman; but the Q. and the A. to be reversed, viz. the Q. to be Roman for the Italic, and the A. to be Italic for the Roman. 2. All substantives to be capitalized: all noun-substantives to be Italic in the Roman part, and Roman in the Italic part, this not to extend to the sign of the genitive case, as the letter *s* is to be the reverse. Also particular words to be distinguished contrarywise.--The labour to a compositor, and also the reader, on such a work as this, will be little short of that required upon a work of which he understands not a single word, and the book, when printed, exhibits a motley appearance of Roman and Italic, capitals and lower-case, till those who are not sufficient judges of typography to know the cause, wonder why the page is so confused and tiresome to the eye.

Since 1825 the reading world has outgrown this artificial method of using italic, but it still adheres to other methods that are as illogical.

## ITALIC IN COPY NOT ALWAYS TO BE REPEATED

The free use, or even the moderate use, of italic for emphasis in a text is now regarded as an exhibition of bad taste on the part of the writer and a needless affront to the intelligence of the reader. For this reason the compositor should not servilely follow copy in its markings for italic. The undisciplined writer usually regrets profuse italicizings when he sees their effect in the proof. In case of doubt special instructions either to follow or to change overmarked italic should be obtained from the foreman or the proof-reader. If seven per cent. of the words in a manuscript is marked for italic, its composition cannot be done to advantage on the ordinary type-setting machine. When ten per cent. or more is italicized, the compositor by hand rightfully claims an extra price for the additional labor it imposes.

## ITALIC NOT ALWAYS A MATE FOR ROMAN

Italic was made objectionable to critical readers by its frequent mismating with roman. When a thin italic of light face was made the emphasizing character for a text in a bold-faced roman, the incongruity of the unlike styles was apparent, and this led to a general dislike of all italics. Type-setting machines constructed without proper provision for the composition of italic have been more effectual



than any other agency in curtailing its use. Italic is rarely seen in the text of the reading-matter of the ordinary daily newspaper, for experience has proved that it is not needed as much as was supposed for emphasis or distinctness of statement. Yet it is not out of fashion in book-work, being used for running titles and subheadings, and to some extent in the text to differentiate words or phrases that might be misunderstood ; but it is not used so freely as it has been to mark the emphatic words and examples of educational books. It has been found that the profuse commingling of an upright and an inclined letter irritates the eye, confuses perception, and makes the page hard to read and understand. A light-faced antique of round or slightly compressed form has been found more acceptable than italic for distinctions in the text.

#### FOREIGN WORDS AND PHRASES

Words and phrases in foreign languages are not put in italic so frequently as they were a hundred years ago, but if the compositor finds italic clearly marked in the manuscript of a disciplined writer, he should obey this direction. Yet there are many good book-houses that forbid the use of italic for the short sentences of the following examples :

This inscription was on the tablet : *Dulce et decorum  
est pro patria mori.*

Caesar wrote: *Veni, vidi, vici.*

*Qui rit sans folie n'est pas si sage qu'il croit.* Most true, you spiteful critic.

Sentences like these do not need italic or quotation-marks. The selection of the colon, the change from English to a foreign language, the beginning of the quotation with a capital letter, the context, and the occasional but improper use of quotation-marks, are enough to make it apparent that the foreign words are quotations. To set an entire paragraph of the quoted matter of a foreign language in italic, or even to select it too freely for phrases, practically nullifies its value as a display letter for the subheadings or for any other part of the book in which distinction is really needed.

Words and short phrases quoted from Greek or German are usually set in roman between quotation-marks; but if the quoted word or phrase is made the text or subject of fine verbal criticism, it should be put in the proper character of its own language. To the critical German author italic is offensive as it appears in this sentence:

The connection with *potamos* and with *posis* is equivocal and insufficient.

The connection with *ποταμός* and with *πόσις* is equivocal and insufficient.

Greek characters, as they are shown in the second example, should be preferred to those of italic.

When an entire paragraph or a long sentence in a foreign language is quoted in full, the quotation-marks are sufficient to show that the quoted matter is not a part of the text. Italic is not needed, but bibliographers who habitually select italic for the citations of books prefer that character for all quotations, whether they do or do not make an entire paragraph. The verse that follows is in the style preferred by Pollard<sup>1</sup> in his reprint of the colophon of an edition of *Bartolus de Saxoferrato on the Digests of Justinian*, printed by Windelin of Speyer :

*Si correcta voles digesta evolvere legum,  
Hec eme, quae nulla carpere parte potes.  
Perlege : non parvo sunt emendata labore.  
Nil nisi correctum rendere Spira jubet.*

One revival of an old fashion in typography is the selection of italic in modern books for bits of verse between paragraphs in the text of roman, but it is not a fashion to be commended.

An unusual word or a short phrase in a foreign language, even when it is accompanied by a translation, is sometimes required to be set in italic, as in

It was a simple chaise, *a due posti*, neither new nor neat.

The *métayer* system is not beneficial to the farmer.  
We had our *déjeuner à la fourchette* as early as eleven o'clock in the morning.

<sup>1</sup> Last Words on the History of the Title Page, etc., p. 11.

Why these words should be set in italic, why *a due posti* would not be equally clear in quotation-marks or in parentheses, why *métayer* should not be in quotation-marks, are questions not to be answered satisfactorily, but when it is the plain order of the author to set phrases or words like these in italic, that direction must be obeyed. There are foreign words, used for the first time, that need some distinction, and there are others that have no proper equivalents in English. Here follows a sentence in which the use of italic seems to be regarded by the writer as not only admissible but commendable :

He was told that she was very unhappy, *pour lui et par lui*, and that his attentions had been *compromettant* to her prospects as well as destructive to her peace.

*Pour lui et par lui* and *compromettant* have satisfactory equivalents in English, but these equivalents do not convey the alliteration and the play on words intended by the writer.

There is increasing resistance to the excessive use of italic. The foreign words and phrases that have been practically incorporated in the English language are now preferably put in roman, as in

aide-de-camp	alma mater	billet-doux
addenda	anno domini	bona fide
ad valorem	ante-bellum	bon-ton
alias	à propos	bravos
alibi	beau idéal	café

cantos	entrepôt	per capita
carte blanche	erratum	per cent.
chapeau	et cetera	per centum
chaperon	facsimile	per se
chargé d'affaires	fête	post-mortem
chiaroscuro	finis	pro rata
cicerone	gratis	protégé
contra	imprimatur	quondam
corrigenda	innuendo	régime
data	literati	rendezvous
débris	mandamus	rôle
début	manœuvre	savants
dépôt	mignonette	seraglio
diarrhoea	naïve	sobriquet
dictum	olla podrida	ultimatum
dilettante	onus	verbatim
dramatis per-	paterfamilias	vice
sonae	patois	vice versa
ennui	per annum	viva voce

This list could be largely extended. Any word of foreign origin which appears as an English word in an approved English dictionary, by that adoption ceases to be foreign, and should not be set in *italic* unless it is so ordered by the author.

Foreign words that are familiar to all intelligent readers do not need *italic*. The accents should be repeated when they are so marked in copy, but their omission in words like depot and role when set in roman is a common practice.

## 102 *Italic preferred for citations of books*

The following words or phrases usually appear in *italie*, with their proper accents :

<i>ab oro</i>	<i>en passant</i>	<i>locum tenens</i>
<i>ancien régime</i>	<i>fait accompli</i>	<i>mise en scène</i>
<i>bête noire</i>	<i>grand monde</i>	<i>noblesse oblige</i>
<i>comme il faut</i>	<i>hors de combat</i>	<i>raison d'être</i>
<i>de quoi vivre</i>	<i>inter alia</i>	<i>sans cérémonie</i>
<i>de trop</i>	<i>jeu d'esprit</i>	<i>tour de force</i>

The phrases *prima facie* and *ex officio*, when used to qualify the nouns that follow, are frequently put in roman; but when used as adverbs they may be set in *italie*. The compositor may need from the proof-reader special instruction for these cases.

*Prima-facie* evidence.

The evidence is, *prima facie*, convincing.

An *ex-officio* member of the committee.

The Speaker is, *ex officio*, the chairman.

Note also that these words may be connected with a hyphen when they are used as qualifiers.

In works on bibliography the titles of all books specified in the text are usually put in *italie*, as :

*Storia Critica de Nic. Jenson.*

*Lettres d'un Bibliographe.*

*Hints on Decorative Printing.*

This method, approved by all bibliographers, is to be preferred to the commoner practice of setting titles in roman and inclosing them with quotation-

marks. A different method is observed for foot-notes, not only by bibliographers, but by modern historians: the name of the author, the title of the book, and the date and description are always set in roman lower-case, without the use of small capitals, italic, or quotation-marks.

<sup>1</sup> Sardini, *Storia Critica de Nic. Jenson*, Lucca, 1796-98 (3 parts), 8vo, p. 19.

<sup>2</sup> Madden, *Lettres d'un Bibliographe*, Paris, 1886, 8vo, sixième série, p. 116.

<sup>3</sup> Savage, *Hints on Decorative Printing*, London, 1882, 4to, chap. ii.

In the texts of magazines and journals, and in all ordinary book-work, the titles of cited books are frequently and needlessly put in roman lower-case between quotation-marks, as in

“Introduction to the Classics,” vol. ii, p. 555.

“Gentleman’s Magazine,” 1793, p. 91.

The full names of magazines and newspapers were formerly always set in italic, but they often appear now in roman lower-case quoted.<sup>1</sup> A recent practice is to select italic for the name (but not always the place) of the paper, as London *Times* or *New*

<sup>1</sup> Some editors still adhere to the old usage, putting the name of the book or magazine in italic, and reserving quotation-marks for the heading of any article referred to in the publication. This is a nice distinction, but the specification of the article could be made equally clear by using roman lower-case for the name or title, and beginning each important word with a capital letter, as has been the custom for the specification of book titles.

*York Herald*.<sup>1</sup> One old tradition is maintained: the paper or magazine that prints its own name in its text does so with small capitals.

Names of vessels, as the *Kearsarge* or the *Alabama*, are frequently put in italic. The intent of the italic is to differentiate the ships from the places.

Italic is often selected (too often unwisely) for the names of paintings and statues, and for characters in plays, apparently with intent to aid the reader to a better understanding of the subject. In the text of the ordinary book or periodical, *Julius Caesar*, the man of history, is always set in roman; but *Julius Caesar* as a personage in a play is usually set in italic. In these attempts to help, profuse italic defeats the purpose of the writer; it spots the text, disfigures the page, and irritates the reader.<sup>2</sup>

#### PROPER USE OF ITALIC

Although italic often has been misused, it cannot be dispensed with. It can be made a help to good

<sup>1</sup> The definite article *the*, which usually precedes the citation of a journal, need not be capitalized, italicized, or put in quotation-marks. "The *New York Herald*," "The *Evening Journal*," are obsolete fashions of citation. These papers are oftener cited without quotation-marks, as the *New York Herald* or the *Evening Journal*.

<sup>2</sup> For an exhibit of a needless

use of italic for words arbitrarily selected, see the extract on page 36, from Rowe Mores's *Typographical Founders and Foundries*. The *Mechanick Exercises* of Joseph Moxon, frequently cited in this book, is even more profuse in display. Excess of italic in print, like false emphasis in oratory and profuse underseorings in writing, does not help but hinders understanding.



typography. It may be selected with propriety for running titles, for the headings of tables, for sub-headings, and for a clearer marking of the words and phrases that really need distinction in the text. The signature of each contributor to a magazine is usually set in italic, but it is unwisely used for side-notes, for it has many kerned or projecting letters, which are liable to break and often do break off at the endings of lines in an exposed position.

Italic may be selected occasionally to distinguish the words or clauses that serve as verbal texts for an extended comment, but it should not be selected unless there is real need for making a distinction. Small capitals are sometimes used with good effect.

In the text of a book or pamphlet, use roman for the name of the writer, but italic for the title of the cited book. In a citation that makes a full paragraph, and in all foot-notes, it is the common practice to put the name of the author as well as of the book in roman lower-case. At the end of a paragraph or foot-note, specification of author and book may be roman for author and italic for book ; book alone, italic.

Select roman, without quotation-marks, for the names of papers, magazines, and serials appearing in the body of the text or in a foot-note, but when put at the end of paragraphs as credits, use italic.

When an unfamiliar foreign word is used to convey precise description, put it in italic, but use roman for repetitions of that word.

## LATINIZED NAMES OF SCIENCE

Names of diseases, as *angina pectoris*, *cerebrospinal meningitis*, and of remedies, as *nux vomica*, *cannabis indica*, are not set in italic, nor does the first word begin with a capital letter.

Ordinary names in geology, as *quartz*, *hornblende*, *gneiss*, do not take capitals or italic; but when they are derived from proper names, as *Devonian*, *Jurassic*, a capital is required for the first letter, but the word is set in roman.

In botany and zoölogy the first letter of a name composed of two words usually takes a capital, and each word is set in italic. The first word denotes the genus; the second, the species,—the generic and specific names together constituting the scientific name of the animal or plant: as, *Arvicola amphibius*. When the second name is derived from that of a person or place, its first letter may be capitalized, as in *Delphinus Sinensis* or *Darlingtonia Californica*. When the name of a family or an order is mentioned, the first letter of the word is usually capitalized.

Of the *Castoridae*, or beaver family of *Rodentia*, we have three native species: the water-vole (*Arvicola amphibius*), the field-vole (*Arvicola agrestis*), and the bank-vole (*Arvicola pratensis*).

In this illustration the words *Castoridae* and *Rodentia* denote respectively the family and order, and the three species of *Arvicola* the particular kind of

animal. When first used all the words should be in italic. The words Castoridae or Rodentia when repeated in the same article may be in roman, but the names of species should be in italic, however often repeated. The distinction prevents confusion.

Authorities in science differ as to the use of italic and capitals, but the rules here given are enough for the uniformity of negligently prepared copy. If the compositor finds another method in carefully prepared copy, he should observe that method.

Italic is frequently used for the words of a running commentary bracketed in the text. The word [*sic*] is often selected to call attention to bad spelling or the improper use of a word. Comments set in roman and put in brackets should not need greater distinction.

Italic should be avoided in all lines (as in date-lines and side-notes) in which upright figures are used. The contrast between straight roman and bent italic in the same word is displeasing.

Quotations and extracts that make two or more lines, and really require a special paragraph, may be set in roman with quotation-marks if in the same type as the text, or without them if in smaller type with blank at top and bottom. This arrangement will be more pleasing than a paragraph of italic.

In book-work, italic parentheses should not be used for inclosing words in italic. Distinction is sought for the words, not for the points. In displayed job-work italic parentheses may be used.



## VI

### CAPITAL LETTERS

**L**ETTERS intended for capitals of full size are indicated in the manuscript by underscoring them with three parallel lines. The first word of every full sentence should begin with a capital letter. For the proper expression of words correctly written in English this rule is invariable, but it should not be applied, when literal exactness is intended, to a reprint of the incorrect writing of an illiterate person who does not begin a sentence with a capital.<sup>1</sup> Every line or verse of poetry should begin with a

<sup>1</sup> There have been even scholarly men who did not observe this ruling. The English Typographical Founders and Foundries of E. Rowe Mores shows capitals for proper names only and for the first letter of the first sentence in a paragraph, but not for the

first letters of sentences that follow in that paragraph. (See extract on page 36.) A quotation from the book is not fairly presented if it does not reproduce this mannerism. In setting matter with these peculiarities the copy should be followed.

capital letter, but this rule does not apply to the turned-over words of a line or a verse of too many syllables for the measure. The early printers of Italy put small capitals at the beginning of lines of poetry, and these small capitals were separated by a wide space from the letters in lower-case that followed. When literal exactness is intended in a quotation this mannerism may be followed.

*E t plebs in medijs latina campis*  
*H orrebat mala nauigationes.*<sup>1</sup>

The first letter of every proper noun should have a capital. Here the printer may be puzzled. John Smith and James Brown, America and England, are unmistakably proper nouns, but there are personified abstractions, like Government, Goodness, Heaven, etc., which in some senses need a capital, and in others do not. Rules for giving or withholding the capital may be gathered from the following remarks.

#### THE DEITY, SYNONYMS, AND PRONOUNS

The name of the Deity in every person, and in every synonym or attribute, should begin with a capital, as Father, Son, Holy Ghost, God, Lord, Jehovah, Jesus Christ, Holy Spirit, Saviour, Almighty, Heaven, Creator, Providence, etc. In the Bible the words GOD and LORD, when they

<sup>1</sup> From an edition of Statius by Aldus, 1502.

“represent the words substituted by Jewish custom for the ineffable Name;”<sup>1</sup> are presented in capitals and small capitals, as is here shown; but the gods and lords of the heathen have not this distinction. The pronouns Thee, Thou, and Thy, He, Him, and His, specifying God, always begin with a lower-case letter in the Bible, but in hymn-books and other manuals of devotion it is usual to give to them a capital letter. The pronouns that, which, who, whose, and whom, referring to Deity or divine attributes, do not take a capital letter. The capitalizing of a pronoun is contrary to the general rules of English grammar, but for this purpose capitals have found approval for many years, and when a compositor or proof-reader finds such pronouns consistently capitalized in manuscript he should not make or suggest their alteration to lower-case letters.

The pronoun **I** and the interjection **O** always take a capital letter in English writing, but **oh** does not, except when it begins a sentence. This rule does not always apply to Latin, in which the denouncing or appealing **O** should appear in the form of a lower-case letter.<sup>2</sup> Sometimes the capital **O** has been used in famous editions of the classics, but this usage is not approved by the best scholars. The compositor should select the lower-case character.

<sup>1</sup> Preface to Revised Version, 16mo, p. vi, edition of 1885.

<sup>2</sup> Hecine scelum! o scelera! o genera sacrilega! o hominem impium!      Terence, *Adelphi*, III, ii, 6.

Adestes o Maria, o Angele, o Patroni castitatis meae.

*Libellus Precum.*

DAYS OF THE WEEK AND MONTH, FESTIVALS  
AND HISTORIC DAYS

The proper names of the days of the week and of the months of the year should always begin with a capital. This rule is amplified to include the days of feasts and fasts, festivals and holidays, whether they are for religious or civic observance, as:

Arbor Day	Easter	Lady Day
Ascension	Fast Day	New Year's
Bank Holiday	Fourth of July	Thanksgiving
Christmas	Good Friday	Whitsunday
Decoration Day	Labor Day	Whitsuntide

Appellations attached to historic days, even when they are of merely temporary importance, as Black Friday, must be rated as proper names and should take a capital.

Do not capitalize O'Clock in any lower-case text that seems to call for some form of modified display; always make it o'clock. This remark applies also to such names as John o' Groat, Tam o' Shanter, etc.: in all names so compounded the o' should be small and separated from the following word.

TITLES OF BOOKS, PERIODICALS, PLAYS,  
AND PICTURES

The title of every book, periodical, play, or picture that is mentioned in the text should always begin

with a capital letter, and every important word of the title so described is usually capitalized,<sup>1</sup> as :

Maxwell's Advanced Lessons in English Grammar.  
 the New-York Tribune.  
 Watson's History of the Art of Printing.  
 Blades's How to Tell a Caxton.  
 Sheridan's School for Scandal.  
 Doré's Christ Leaving the Pretorium.

In long or complex titles the nouns always may be capitalized ; important verbs, participles, and adjectives usually ; articles, prepositions, and conjunctions rarely or never. This rule is usually applied not only to the titles of books and plays, but of every form of literary or artistic work, large or small, even to the title of a short newspaper article.

When the name of a newspaper or periodical is cited in the text, the definite article **the** should not have a capital, but in the exact citation of a book title this beginning **the** should be capitalized.

According to the Tribune.  
 This appears in the Century.  
 We cannot praise The Revolt of Islam.

Capitals are preferred for the composition of all titles and dedications, the headings of parts and chapters, and the headings of many important

<sup>1</sup> This is prevailing usage, but another method is presented on page 127 of this work.



minor portions of a book,<sup>1</sup> but they should never be compacted in composition. As capitals occupy much more of the type body, and have no ascending or descending strokes or lines to break up their monotony, they require a much wider leading and a broader spacing than are given to text letters in lower-case.

Where one thin lead is used between the lines of a lower-case text, at least two and sometimes three leads are needed to make consecutive lines of capitals sufficiently readable. This method is approved by the publishers of all modern books.<sup>2</sup>

#### TITLES OF CORPORATIONS

The first word and the leading words of the titles of corporations, and of all organized assemblies or societies, should begin with a capital letter.

The Board of Education of the City of New York.

The Senate and Assembly of the State of New York.

The Society for Improving the Condition of the Poor.

When, for the sake of brevity, the full title of a corporate body is not given, but is shortened, as

<sup>1</sup> For *Capitals* express Dignity, where-ever they are *Set*, and Space and Distance also implies stateliness. Joseph Moxon, *Mechanick Exercises*, p. 225.

<sup>2</sup> William Morris of the Kelmscott Press held to a different practice, which is accepted by some of his disciples. Follow-

ing the fashion of a few of the early printers, who had not then learned the value of leads, he recommended that all words be close spaced and lines be kept close together, making no exception for lines of capitals. For an illustration of the two methods, see page 203 of this book.

the Senate, the Assembly, the Chamber (of Commerce), the Company, the Club, and it is clearly intended that the word so selected is to apply to a particular organization, the capital letter always should be selected. This rule is to be observed in printing the abbreviated name of every organization or association when it is intended to specify a particular association, as the Synod, the Convention, the Union, the Typothetae, the Parliament, the State, the Government.

These words, and all other words of like nature, need not take a capital when they are not intended to specify one association only. A state, a government, or a convention is but a common noun and needs no capital. The State, the Government, or the Convention, when used to identify one corporate body only, becomes the synonym of a proper noun and should have the capital. The general rule to be deduced is that corporate bodies defined by the definite article **the** need a capital, while those that follow the indefinite article **a** or **an** should not have a capital.

#### TITLES OF HONOR OR DISTINCTION

Titles of distinction that immediately precede the name of a person should begin with a capital letter. No change to a lower-case letter should be made when the title has to be applied to an office or official of no conventional dignity.

President Harrison's first pension agent was

Corporal James Tamer.

A plan sanctioned by President Cleveland.

Engineer Roberts                      Mr. Robinson

Janitor Jones                          Officer Jenkins

Messrs. R. Hoe & Co.              Queen Victoria

When the title of an official follows his name, the capital need not be used in good book-work for the first letter of that title, but it is frequently so used in newspapers and advertising pamphlets as a method of modified display. Copy so capitalized should be followed, but this method of using the capital letters is not recommended.

James G. Blaine, secretary of state.

Alexis, grand duke and envoy extraordinary.

C. B. Farwell, ex-senator from Illinois.

William Gedney, first lieutenant, Company I.

Frank Wood, roundsman, Broadway squad.

A too frequent use of capital letters for titles spots the page and makes the titles much more prominent than the names; yet capitals must be used if so requested by the author. One rule should prevail for all appended titles, but the selection of a capital should not depend upon the relative rank of the person. This rule is too often set aside. In official documents it is common to capitalize the titles of potentates, even when they follow the name.

Victoria, by the grace of God, Queen of Great Britain and Ireland, Empress of India, Defender of the Faith, etc.

In formal and ceremonious letters or addresses to dignitaries, in which neither the name nor the full title of the person addressed is specifically mentioned, it is customary to capitalize the synonym and its preceding pronoun in the salutation, as :

Your Grace            Your Honor        Your Majesty  
Your Reverence    Your Royal Highness, etc.

When only the title of a person is mentioned, preceded by the article **the**, and the context shows that this title is intended for one person only, it should have a capital, as the Pope, the President, the Sultan, the Czar, the Chief-justice. The capital should not be selected when the context shows that the title is not intended for one person, but may be applied to two or more persons.

When complimentary salutations appear, not at the beginning, but within the text, of a sentence or paragraph of dialogue matter, as sir, my lord, madam, your honor, they do not take a capital.

A title distinctly intended as the synonym of a particular person thereby becomes a proper noun, and should be capitalized.

Good morning, General.

Mr. Speaker, I rise to a point of order.

He sent his credentials to the President.

The Sultan proceeded in state to the mosque.

Two capitals are not needed in a compound title, as :

Major-general Merritt.    Ex-president Cleveland.

Chief-justice Fuller.       Vice-president Little.

It is the commoner usage to provide a capital for each title, but one capital should be enough for a compounded title. When two capitals precede the name of a man, they make that name relatively insignificant, but if double capitalizing is systematic in copy, the compositor should not alter.

Abbreviated titles of honor or of respect immediately following a name should have capitals.

John Smith, Esq.  
Robert Southard, D.D.  
Henry Armitage, LL.D.

The observance of this rule gives a very unsightly appearance to a page when the person mentioned has many honorary titles, as in

Robert W. Rogers, Ph.D., D.D., LL.D., F.R.G.S.

In this example the titles have more prominence than the man, and shabbily spot the page of text. Small capitals are neater, but they should not be used without the permission of the author, publisher, or editor. Jr. and sr. need not take a capital in lower-case text matter, but if an author does so capitalize, follow his copy.

In the composition of the leading display line of a book title, the titles of honor put after a name are often an annoyance by their frequent length or undue prominence. Sometimes the honorary titles are put in a small size of the same face and justified in the line. This treatment abates the

prominence, but puts the line out of balance. A much better method is to put honorary titles, when there are many, in small type in a separate line below the name, and to spell out all the words.

A title not clearly intended as the synonym of a specified person should not begin with a capital.

He was taken before a judge.

Every captain on the staff obtained his brevet.

The assembly chamber was soon filled with senators and congressmen, mayors and sheriffs, and other magnates.

There is no appeal from the High Court of Chancery. Wards may weep, gay captains fume, serjeants-at-law protest, but a chancery judge is an oracle with a bench for a tripod, whose decisions oft are bare of sense as the inarticulate mutterings of a Delphic pythia.

## PREFIXES AND NICKNAMES

Prepositional words ushering foreign proper names usually begin with a capital, as **De** or **D'** in French; **Da**, **Della**, **De**, or **Di** in Italian; **Van** in Dutch, or **Von** in German;<sup>1</sup> but there are prefixes that do not begin with a capital, and when the author sys-

<sup>1</sup> For French and German select the capital when the name is not in full, as **De** Tocqueville; but when preceded by a title or by the baptismal name, the prefix should be lower-case, as in *M. de* Tocqueville. *Van* Beethoven with capital **V** is correct when alone, but the capital **V** should not appear in *Ludwig van* Beethoven. In Italian there is more irregularity: *Edmondo De* Amicis is correct, but so are *Leonardo da* Vinci and *Luca della* Robbia.

tematically makes use of the lower-case letter for any one of them, his usage must be followed. The compositor who changes the **de** of copy to **De** in type, fancying that **De** is always proper, is in fault.

Nicknames or disparaging epithets when applied to races or castes are rarely capitalized, as creole, negro, coolie, quadroon, gipsy.

The word devil is sometimes written with a capital when it is obviously intended for the Devil of the Bible and of John Milton. When used in dialogue matter, or as an expletive in swearing, the capital is never allowed. Other names of the devil, as Satan or Beelzebub, always take the capital.

#### GEOGRAPHICAL NAMES AND QUALIFIERS

Names of all geographical zones or sections of the world, when used as proper nouns, take a capital, as the Arctic, the Tropics, the Levant, the Orient. Geographical, national, or personal qualifiers, when used as nouns or before nouns in common use that specify merchandise, do not need a capital.

arctic ivory	india ink	prussian blue
arras	india rubber	russia (leather)
castile soap	levant (leather)	tropical plants
china	levantine silks	turkey red
chinese blue	majolica	surah silk
delft	morocco	wedgwood
gobelin	oriental rugs	(pottery)

In the capitalizing of qualifying words we meet with many serious inconsistencies that cannot be defended or explained. We make qualifying words directly derived from proper nouns, as French, English, American, always begin with a capital. Long usage has sanctioned the rule that gives the qualifier more prominence than the noun to which it is subjected, but the rule is illogical. In the catalogues of auctioneers, and sometimes in those of merchants and manufacturers, qualifying words like French, Spanish, German, Italian, sometimes begin with a lower-case letter, and the capital is reserved for the noun. This agrees with French usage, in which language words of this description never take a capital. There are writers of good English who follow the French method in words like anglicized, romanized, frenchified, and americanized. Although not sanctioned by the dictionaries, this method is common.

Qualifiers derived from proper names and compounded with prefixes or suffixes, as in transatlantic, cisalpine, hyperborean, tropical or subtropical, herculean, plutonian, vulcanized, platonic, etc., should not have a capital.

East, West, North, South, and their compounds Northeast, etc., when used to particularize undefined geographical sections, should have a capital. When used to specify direction only (or as points of the compass), east, west, north, south, and their compounds should not be capitalized.



The West is an empire, poor as compared with the East, but rich in promise of greatness.

A representative of the South.

I am going west.

The house was fifty feet east from the river, and extended twelve feet due north of the building-line.

The compass indicated south-southwest.

When a geographical or a personal name is used to qualify another descriptive word, like street, avenue, river, road, lake, island, valley, etc., the capital should be put at the beginning of each word, as :

Bay of Fundy	Lafayette Place
Chenango County	Long Island
Erie Canal	Long Island Sound
Governor's Island	Shenandoah Valley
Hudson River Railroad	Strait of Dover

When place, street, county, river, island, road, etc., are used in a generalized way, and not for specific identification, they do not take capitals; but when one place is clearly intended and is usually so understood, although the full name of that place is not given, the capital should be used.

I purpose making a trip to-morrow on the Sound steamer for Fall River.

The man was sent to the Island.

When the general name precedes the specific in ordinary book-work, as in county of Westchester,

state of New York, empire of Germany, the capital need not be used for the first name of the phrase ; but in legal documents and in every writing of formality, as well as in all forms of displayed composition, use the capital for the general as well as for the specific name.

### HISTORIC, RELIGIOUS, AND POLITICAL NAMES

All important epochs or events in history should have a capital for the more prominent words :

Civil War	the Dark Ages
Commencement Day	the Elizabethan Age
Eocene Period	the Middle Ages
Great Reformation	the Renaissance
Lord's Day	the Deluge
Parliamentary Time	the Captivity
Peace of Utrecht	the Restoration
Silurian Age	the Advent
Thirty Years' War	

All religious denominations and political parties should have their names capitalized, whether used as nouns or adjectives, as :

Catholic	Nationalist	Church (as an entity or organized body, but not always as applying to a building)
Christian	Parnellite	
Conservative	Populist	State (as applying to a system of government, but not to a condition)
Democrat	Protestant	
Jew, Jewish	Radical	
Liberal	Republican	
Mohammedan	Tory	

The capital should not be selected for heathen or pagan, for these words do not sufficiently specify any particular belief or association.

Indirect references to the Bible, as in Scriptures, Gospels, Psalm, etc., should begin with a capital. The same rule should be applied to important divisions of the Book of Common Prayer, as the Collects, the Litany, etc.

The words hell, purgatory, and paradise are now seldom capitalized, but Hades, Walhalla, and other poetical names of a future abode should have the capital always.

#### ABSTRACT QUALITIES PERSONIFIED

Abstract qualities, when personified in exclamatory addresses, always should be capitalized, as :

O Liberty ! what crimes are committed in thy name !  
O Fame ! thy smile forebodes a frown.

Some writers give a capital to an abstract quality that is not clearly personified and is not at all exclamatory, as War, Slavery, Temperance. This is not a wise use of the capital, but it must be copied when the intent of a writer is plain.

A youth to Fortune and to Fame unknown.  
And Scandal at her shot no venom'd shaft.  
Then Crime ran riot.  
Let Fate do her worst !  
Now comes Peace to bless the land.

The capital need not be selected when the principle or attribute does not decidedly represent active agency. War, Slavery, Intemperance, and similar words are erroneously capitalized when they are passive or objects of action. The capital should be suppressed when the words are not intended as synonyms of personified forces.

#### CAPITALS IN QUOTATIONS

In the text, all quotations that are intended to be emphatic, or that consist of a complete sentence, should always begin with a capital, as :

Then Elijah said, Thou art the man.

The officers answered, Never man spake like this man.

A fragmentary quotation needs no capital, but it is the common practice to inclose all short quotations in the ordinary quotation-marks, as :

The "carriage," so called, was really a wagon.

The writer's account was described as "marked by accuracy and fairness."

#### CAPITALS AS A MEANS OF DISPLAY

In all job-work and in some newspapers and magazines capitals may be used more freely than in good book-work. The writers of advertisements, pamphlets, and circulars use capital letters as a

means of distinction or display in the text, but they are seldom used consistently. It is a part of the duty of the compositor and the proof-reader to try to maintain consistency in the use of capitals, but this is difficult when one abandons rules that have proved useful in other work. In cases of doubt the capital may be safely omitted, for the style of an author is seriously vulgarized by an excessive use of capitals.

Capitals are largely used in the nomenclature of different sciences, but under rules that differ for each science. The study (not a cursory reading) of authoritative treatises on chemistry, botany, medicine, mineralogy, etc., will be required for an understanding of the different systems of capitalizing and abbreviating adopted in each of these sciences.

In job-work, and in many kinds of catalogue and pamphlet work, a free use of capitals is not only permissible but necessary. Precise rules for these kinds of work cannot be given, for they will have to be varied according to the subject-matter and the wishes of the publisher or writer.

In serious or standard books capitals should not be used too lavishly for marking emphasis in the text. A projecting capital in a text is like a rock in the current, for it diverts the eye and interrupts an even stream of attention. For the same reason, a free use of capitals is of service in mercantile blanks or catalogues, when they draw the

attention to nouns for which notice is desired. When capitals are used freely in a text they must be used with system, and the same words or class of words should always come under the same rule.

Compound words in every line of capital letters should be connected with an en dash, and not with the hyphen.

Some writers make use of capitals as a modified form of display, or to invite special attention to a particular word or words.

The Drive, when it has been justified and fitted to the mould, is known as a Matrix.<sup>1</sup>

In some kinds of descriptive writing this use of the capital is permissible, but it is unsafe to capitalize nouns too freely, and thereby make display where display is not needed and is irritating to a reader. Exact writers never make use of this method of marking emphasis in any scientific description.

#### CAPITALS IN SUMMARIES AND LEGENDS

Summaries of chapters, running titles, tables of contents, and work of similar nature, including the

<sup>1</sup> The words Drive and Matrix could be put in italic or in quotation-marks, but this treatment would give them a greater distinction. A word or phrase selected for extended comment in the text may be treated by any one of these methods when it is specified for the first time, but it is not at all necessary to continue the use of capitals, italic, or quotation-marks in subsequent repetitions of that word or phrase.

legend lines of diagrams and illustrations, may be capitalized by the same rules that govern the capitalization of book titles: capitals to nouns and important verbs always; to pronouns, adjectives, and participles seldom; to particles rarely or not at all. This is common usage, but a too free use of capital letters gives an uncouth appearance to long summaries and legend lines that is too suggestive of the startling head-lines of a sensational newspaper, or the hackneyed methods of the writer of beguiling advertisements.

“Changing his Plans, He Throws Himself upon the King’s Supposed Generosity, Praying that He be Allowed to Reveal His Secret Instructions.”

“A Fatal Gift! What Will He Do with It?”

One may change these capitals in many ways, but every change will be equally unpleasing; a profusion of capitalized verbs or adjectives is always a disfigurement in any book. In recent English and French books of high merit a new method is in favor for the citations of the titles of books, for the legend lines of illustrations, and for all running titles. Capital letters are excluded from all words but those that begin a sentence or are proper names. This simplicity is commendable, but it is not safe for a compositor to follow this style in opposition to copy.



## VII

### DIVISION OF WORDS

**T**HREE systems, or attempts at system, for the division of words have been in use for many years, but it does not appear that any one has succeeded in securing the favor of all printers and publishers. The system most approved now authorizes the division of a word, when consistent with pronunciation, on the vowel at the end of the syllable.

#### THE VOWEL SYSTEM

This system can be applied safely to many long words, but its too rigid observance may lead the unthinking compositor to these unusual breaks:

ea-pa-ci-ty	lexi-co-gra-pher	pro-gno-sti-cate
cata-stro-phe	pre-fe-rence	re-co-gnize



The vowel system has many adherents in America, in spite of occasional uncouth divisions, but it is defective as a system in its inability to make provision for the syllables that end with consonants.

#### DIVISION ON CONSTITUENTS

Another system requires the division of consolidated words at the junction of their constituents.

anim-ad-vert	geo-logy	pre-judice
cata-strophe	know-ledge	pro-gnos-ticate
found-ation	lexi-co-grapher	pro-position
geo-graphy	pre-fer-ence	typo-graphy

This system is logical, or at least etymological, but it is not practicable in the printing-house, for compositors should not be expected to be expert in divining the derivation of words compounded from Greek or Latin. Nor does this system provide for the words that have to be divided but are not made up of two or more consolidated words.

#### DIVISION ON EMPHASIZED SYLLABLES

The system which seems to have the most supporters in the United States is that which permits the division of a word on the emphasized syllable.

an-imadvert	geog-raphy	pref-erence
catas-trophe	lexi-cog-rapher	prog-nos-ticate

This system is of most service in dividing words of many syllables, yet it frequently happens that a word must be divided on an unemphasized syllable. No system of division known to the writer is so entirely satisfactory as to command general obedience.

The compositor usually takes for his guide in division the dictionary selected by the office as its authority, but he sometimes finds that this authority is rejected by the proof-reader and the author, who say that a word is not always correctly divided when it is hyphenated according to the dictionary, for the hyphens are inserted there only as helps to a proper pronunciation. Dictionaries not only differ with one another, but are not always consistent with their own practice in making syllables of similar words.

#### THE SYSTEM OF NO DIVISION

Fifty years ago the proposition was made by some unknown reformer of typography that all divisions are blemishes. It was then taught that the unequal spacing of words in proximate lines which must follow the application of this rule should be rated as a more tolerable defect. Obeying this teaching, the late Joel Munsell of Albany printed a book of many pages in which no divided word can be seen ; but the spacing between the words was unavoidably irregular, and the general effect of the print was not pleasing. His method had few imitators.

It is now admitted by all publishers and printers that it is impracticable to prevent divisions. The narrow measures used for pocket editions of the Bible, for the column headings of table matter, and for side-notes of all forms, compel divisions of one short syllable and sometimes of one letter only. Long words have to be divided occasionally even in a very broad measure. Although the divisions are unavoidable, the prejudice still holds that the breaking of a word is a misfortune to be deplored when it is not a fault to be condemned.

#### DIVISIONS IN LINES OF DISPLAY

In one kind of composition division is prohibited absolutely: words of bold display in a title-page must never be divided. But there are minor lines of display in smaller capitals (usually subtitles and summaries) in which words are often divided. Nor does the breaking of this old rule end at this point. A new school of typography authorizes the division of capitals in a square-set title, sometimes in the middle of a syllable confessedly indivisible, without the formality of the hyphen, but this is permissible in eccentric composition only. A subheading of two lines should never have a divided word on the first line when it is possible to turn the full word over into the next line. The shortening of the first line is never a blemish, but a too short second line following a hyphenated first line is always a fault.

## WANT OF SYSTEM IN DIVISION

To the young compositor these vagaries of practice in division are confusing. The only clear impression left on his mind after a study of the proof-reader's marking is that the divisions should be made at the ends of syllables only. But what are correct syllables? One proof-reader may divide a long word on a vowel to show its derivation, and another on the emphasized syllable to indicate its pronunciation. The proof-reader must be obeyed, especially so when his ruling has been approved.

Sometimes the proof-reader is overruled by the author, editor, or publisher. In a reading over of the composition of a morning newspaper or of hurried job-work the proof-reader refrains from changing any division that is not flagrantly bad. A division of doubtful propriety that could be changed in movable types at moderate expense cannot be changed in the solid lines of linotype composition without a serious loss of time and greatly increased expense. The questionable division is allowed, for it is well understood by the publisher that not one reader in a hundred will find fault with it or will accept any change as a betterment.

## DIVISION BY PRONUNCIATION

A very long word of one syllable like **through** is indivisible even in a narrow measure, and there

are words of but two syllables which some proof-readers make indivisible in the ordinary measure.

crooked	given	moisten	soften
browned	heaven	often	striven
eleven	horses	prayer	voices
fasten	listen	proved	verses

It should be noted that the alleged indivisibility of these words is controlled by pronunciation, for although of two distinct syllables, they are pronounced as words of one syllable, the last *e* being nearly silent. For this reason it is unusual, and in many printing-houses improper, in a measure of eighteen ems wide to divide a noun of one syllable in the plural when this plural is made by the addition of the final *s*. In very narrow measures this rule cannot be maintained. Divisions of two letters are always to be deplored, and those of one letter only are rated as very unworkmanlike in a measure of eighteen ems or more : but in pocket editions of the Bible and other classics, divisions like **A-men**, **o-ver**, **a-ble**, **a-vow**, have to be allowed, for they are unavoidable. The preference of the writer is for the divisions that indicate pronunciation, but the author who insists on dividing a word by another system has the right of choice.<sup>1</sup>

<sup>1</sup> The best and easiest rule for dividing the syllables in spelling is to divide them as they are naturally divided in a right pronunciation, without regard to the derivation of words, or to the possible combination of consonants at the beginning of a syllable. Lowth, *Grammar*, p. 5, as quoted by Goold Brown, p. 181.

Divisions in print as guides to good pronunciation are condemned as needless manglings of language by many teachers who maintain that every word should be divided on syllables according to derivation or structure. Obeying this rule, geography and theology should be divided in the second syllable on the letter o, but in pronunciation these words are correctly emphasized and thereby practically divided on the g and l. In many dictionaries these words are hyphenated geog-raphy and theol-ogy. The rules of the teachers are in opposition to those of dictionaries and to proper pronunciation.<sup>1</sup>

#### DIVISIONS ON SHORT SYLLABLES

Syllables of two letters have to take a division in a narrow measure, but terminations of words ending in -ly and -ed are not good in a broad measure when they appear at the beginning of new lines. Nor are in-, en-, on-, and de- wisely placed at the

<sup>1</sup> The usual rules for dividing [words into] syllables are not only *arbitrary* but false and absurd. They contradict the very definition of a syllable given by the authors themselves. . . . A syllable in pronunciation is an *indivisible* thing; and strange as it may appear, what is *indivisible* in utterance, is *divided* in writing; when the very purpose of dividing words into syllables in writing, is to lead the learner to a just pronunciation. Web-

ster, *Improved Grammar*, p. 156. *Philosophical Grammar*, p. 221.

Goold Brown adds these notes: “. . . to show what is the pronunciation of a word, we must, if possible, divide into such syllabic sounds as will exactly recompose the word, when put together again: as, *or-thog-ra-phy, the-ol-o-gy*. This being the most common purpose of syllabication, perhaps it would be well to give it a general preference, and adopt it when-

end of a line when division can be avoided without bad spacing.

The terminations **-ed** and **-ing** of all verbs and participles may be carried over when unavoidable in a narrow measure, as in

bound-ed	debat-ed	gild-ed	rat-ed
bound-ing	debat-ing	gild-ing	rat-ing

The terminations **-er** and **-est** in many adjectives are divisible, but when pronunciation practically makes one syllable only of a word, as in *cooked*, its division should be avoided when possible.

black-er	bold-er	great-er	strong-er
black-est	bold-est	great-est	strong-est

The terminations **-ed**, **-ing**, **-er**, **-est**, should not be carried over as distinct syllables in words that double the consonants preceding, as :

admit-ted	hot-ter	red-der
admit-ting	hot-test	red-dest

ever we can, not only in the composing of spelling-books and dictionaries, but also in the dividing of words at the ends of lines. . . .

“ The old principle of dividing by the eye, and not by the ear, I have rejected; and, with it, all but one of the five rules which the old grammarians gave for the purpose. ‘ The divisions of the letters into syllables, should, unquestionably, be the

same in written, as in spoken language; otherwise the learner is misguided, and seduced by false representations into injurious errors.’ (Wilson, *Essay on Grammar*, p. 37.) Through the influence of books in which the words are divided according to their sounds, the pronunciation of the language is daily becoming more and more uniform. . . .” *Grammar of English Grammars*, p. 182.

To divide any word properly, a knowledge of its etymology is of value, but this knowledge is not so generally useful as that of its correct pronunciation. He who pronounces and emphasizes correctly is seldom in error as to the right division of a word.

#### DIVISIONS BETWEEN CONSONANTS

When two consonants meet between vowels, and the syllable ends on one consonant, divisions are often properly made between the consonants, as :

advan-tage	foun-da-tion	In-dian	plain-tiff
appel-lant	fur-ther	mad-der	Rich-mond
appel-lee	gar-nish	mar-ket	scur-rilous
finan-cier	gram-mar	mil-lion	struc-ture
for-tune	impor-tant	moun-tain	Wil-liam

The divisions here offered are not always on the radicals; it is the pronunciation that determines the place of division. This observation concerning pronunciation is of value in deciding the position of the doubled consonant. When three consonants follow a short vowel, the consonants that must be pronounced together should make a separate syllable.

ae-tress	chue-kle	punch-con
breth-ren	frus-trate	trem-ble
butch-er	in-struct-or	trench-er
chil-dren	pitch-er	twin-kle



The division of similar words should be accommodated to suit altered pronunciation, as in

amend-able	represen-tation	syste-matic
emen-dation	represent-ative	system-atize

#### DIVISIONS ON VOWELS

Divisions are properly made on the vowel when the emphasis is on the syllable that contains this vowel, and not on its following consonant.

busi-ness	ma-tron	noi-sy	pro-gress
eolo-nel	me-moir	pa-tron	trou-ble
dou-ble	mo-bile	pro-duct	wo-man

Pro-gress is the proper division for the verb, and prog-ress is permissible but awkward for the noun.

Some of these words violate the rule of division on the emphasized syllable, but they are tolerated when they prevent too short final syllables, as in trou-ble.

#### DIVISION ON PREFIXES

The word compounded with a prefix should be divided preferably on the prefix, as in dis-inherit, dis-avow, dis-agree, un-able. The terminations **-tion**, **-able**, **-ive**, are most frequent in one syllable, but **-sion** may be more flexible. In occa-sion, apprehen-sion, ces-sion, and declen-sion the **s** always appears in the final syllable. As a rule,

these endings should be kept intact, but in a word like *division* the strong emphasis needed for the *s* in pronunciation seems to justify *divis-ion*.

#### BAD SPACING MADE BY INJUDICIOUS DIVISION

All proper names and all amounts in figures suffer from division, but this division is unavoidable in narrow measures. When the author objects to an offensive division of words or figures he should be asked to add or cancel or substitute a word or words that will prevent the breakage. The over-running of a long paragraph to evade a strange division of a word often produces the much more unsightly blemish of irregular spacing, and this change is usually accomplished at a serious added cost to that of the first composition. Changes like these would seldom be made if the author or the proof-reader had to pay for the additional alterations. These remarks can be applied to manuscript copy only; in a faithful reprint a change of any kind cannot be allowed. Authors who insist on even spacing always, with slight divisions always, do not clearly understand the rigidity of types.<sup>1</sup>

<sup>1</sup> On this point Drew wisely says: "Theories are elastic,—are expansible and compressible; but types of metal have set dimensions of extension, and, in some circumstances, absolutely refuse to budge,—wherefore

theories must gracefully yield, and allow, it may be, a two-letter division even in a wide measure. Types are tyrannical, and will sometimes perpetrate solecisms under the plea of necessity."

*Pens and Types*, p. 89.

Assuming that all divisions are blemishes, some printing-houses try to put these rules in practice: avoid divisions in three consecutive lines, in the first and last lines of any paragraph or page, in the proper name of any person or place. A strict compliance with all these rules is impracticable in the ordinary measure without the coöperation of an author who is willing to shorten or lengthen the words in a line by substituting synonymous words or expletives that will prevent the objectionable division. There are few authors who will take this trouble. Without doubt, words always appear better unbroken, but the breaking of words may not be so unsightly as the breaking up of a general uniformity of the spacing between words. To avoid divisions that may be offensive, the compositor may have to hair-space one line and emquad the next line. He may make a worse division in the lines following that he has to overrun. He may unintentionally produce the irregular upcurving gaps of white across lines, known as hounds'-teeth, which are more offensive to the reader than any strangeness of division. The setting of **Wil-** at the end of a tight line and of **liam McKinley** at the beginning of another line is not so sightly as **William McKinley** in one line, but the attempts of a compositor, without the help of the author, to keep this name in one line may and probably will produce a much greater blemish.

More attention is now given to the even spacing

of lines. The old fashion of spacing with two three-to-em spaces, and even with em quadrats, is not tolerated in books, although it is an oddity which seems to be favored by modern advertisers. To avoid the fault of over-wide spacing divisions which were once prohibited are now allowed.

#### DIVISIONS OF THE UNIVERSITY PRESS

These divisions are preferred by Horace Hart of the University Press, Oxford, England :

abun-dance	dimin-ish	minis-ter
corre-spon-	estab-lish-ment	pun-ish
dence	impor-tance	respon-dent
depen-dent	inter-est	

He disapproves of these divisions :

gene-ration	imagi-nation	origi-nally
exal-tation	obser-vation	star-vation

The principle is that the part of the word left at the end of the first line should suggest the part to be carried over to the next line. He advises that the word "happiness be divided happi-ness, not hap-piness." He prefers Roman-ism, Puritan-ism, Catholi-cism, criti-cism, fanati-cism, tautolo-gism, witti-cism, philo-sophy, atmo-sphere, tele-scope, tele-phone, micro-scope ; but he admits that some of the divisions specified in this paragraph, and

noted as preferable, are not free from objection, and should be avoided when it can be done.

Webster allows discrep-ancy ; Worcester prints the word as discre-pancy. English printers divide fa-ther and mo-ther as is here shown, but American printers render the words as fa-ther and moth-er.

#### DIVISIONS MAKE COMPOSITION EXPENSIVE

The rule that words must be divided on syllables compels a very great waste of time. At least once every hour (and five or more times an hour if the measure is narrow) the compositor has to pause and think before he decides the question, Shall I divide on this or on that letter? He may decide wrongly, and be required by the proof-reader to divide on another syllable and to overrun many lines. The author may overrule the proof-reader and divide in a third way. The time wasted in overrunning and respacing lines to avoid divisions objected to by proof-reader and author is a serious tax upon the cost of composition — not less in the aggregate than one fifth the cost of type-setting alone. To correct the supposed fault words may have to be spaced wide in one line and close in the next line, to a much greater disfigurement of the composition.

Are the rules now in force for dividing words in syllables really needed in printing? A book is

supposed to be written for the convenience of the reader, and not to illustrate the author's scientific knowledge of the derivation and proper dissection of words derived from foreign languages. The reader is helped to a better understanding of the subject when the division of the word in the first line more clearly suggests the pronunciation (not the derivation) of the part following in the next line.

Efforts to help or educate the reader have been made often in a wrong direction. Before typography had been introduced, and for about twenty years after its invention, all books were written or printed as type-writing is now done, with a ragged outline at the right. This was unavoidable, for the early printers did not have spaces of different widths. There are improvers of typography in our own time who revive this old method, regardless of its raggedness, and to some extent of the correct division of words. In the chap-book style for the display of title-pages it is permissible to omit the hyphen in a divided word at the end of a full line, and there are other practitioners of this style who divide the word on any letter, regardless of the syllable, and require the reader to join the broken word without the suggestion made by the hyphen.

For more than three centuries printers of books appended at the foot of every page the first word or syllable of the next page. This catchword was supposed to be needed by the reader to make clear.

the connection between the two pages; but the catchword is now out of use, and it is not missed. It may be that the reader of the future will have a similar opinion of the present method of dividing words on syllables only. A feeble resistance against the tyranny of the rule has already been made by some amateurs in printing. If, to prevent bad spacing, it is proper to divide a word like **Geo rge** on the o (as it here appears) in the large type of the displayed lines of the so-called artistic title-page, why is it not proper to repeat the practice in the small type of the text of the same book? Is a division on two letters, or even on one letter,<sup>1</sup> as offensive as a wide spacing of words in one line and their narrow spacing in the line following? It is not probable that this innovation will find favor with the critical, but it may be mentioned as an exhibit of increasing restiveness at grammatical and typographical shackles which annoy the reader and do not help and do hinder the proper rendering of printed words.

Beadnell, Wilson, Bigelow, Drew, and Teall have written on the division of words much that may be read with advantage by every compositor; but these writers admit that printed words can be, and

<sup>1</sup> Not much attention seems to have been paid to a systematic division of words even by good printers of the eighteenth century. In Baskerville's edition of *Paradise Lost*, I find these

divisions in the preface by Milton: e-specially and o-therwise, and they appear in lines where there was no real need for a division of these long words on the single letter.

often must be, arranged in ways that compel the violation of their rules. Yet rules cannot be entirely abrogated. The good compositor should understand the theory as well as the practice of making syllables; but his acquired knowledge of the elementary principles of etymology and his memorizing of fixed rules will not prove so serviceable in every-day work as a knowledge of correct pronunciation. Much as the writer dislikes clippings and abbreviations in a text, he would not hesitate to render though as tho' at the end of a line in which it would be impossible to crowd the three following letters of the word.

The occasional reprinting in a foreign language of sentences, sometimes in the form of entire paragraphs, calls for the division of words by a compositor who knows nothing of the structure or the true pronunciation of the words. The remarks in Appendices B, C, and D, prepared by an author who has had the technical education of a printer and long experience as an editor, will be found of material service in the composition of French, Italian, and German.

The rules for the division of words in Spanish have been copied, in Appendix E, from Knapp's Spanish Grammar, by permission of the publishers, Messrs. Ginn & Co.





## VIII

### SMALL CAPITALS

**A** WRITER'S desire for small capitals in print is indicated in manuscript by undersecoring the specified words with two lines. For purposes of emphasis or display the small capitals have been rated as superior to italic, but this superiority is not apparent. In regular fonts the small capitals are no taller than the round letters of the lower-case, are on a narrower set and usually of a lighter face, and are obscured by more connecting lines. In many fonts they are really the weakest and least distinct of the five correlated series (roman capitals, lower-case, and small capitals, italic capitals and lower-case) furnished as a complete font of book type. For this reason small capitals are seldom selected for any division of the book for which more distinctness or emphasis is desired.

They are freely used for the side-headings of short articles or separate paragraphs, for running titles, and for the catch-lines of title-pages, not so much for the purpose of display as for the making of a change in the monotony of a text of all large capitals or all lower-case. They would be more useful if the characters were taller and wider.

Small capitals are often selected for the first word after a blank line and for the first word of a new chapter.

**H**ISTORY recommends itself as the most profitable of all studies.

Long quotations of poetry introduced into the text are sometimes treated in a similar manner, but short quotations of poetry or prose seldom begin with small capitals. The medieval practice was to put a very large capital after the initial; then came letters in smaller capitals, and after these the regular text letter. This method is obsolete: the letters of the first word that follow an initial are now set in capitals of uniform size.

<b>D</b> OMINE labia mea aperies. R Et os meum annuntiabit laud-	<b>D</b> OMINE labia mea aperies. R Et os meum annuntiabit laud-
Medieval.	Modern.

When the first word of a chapter has only one or two letters, the characteristics of the small-capital style are not readily discerned, and it then seems

necessary to use small capitals for the second word to make the attempted distinction apparent.

SO IT came to pass that CONSOLATOR optime,  
Aucassin departed. C Duleis hospes animæ

When a chapter begins with the proper name of a person, each part of the name of two or more words must be put in capitals or small capitals. When small capitals have been selected, the first letter of each word in this name should be in larger capitals to give the name the required distinction.

HENRY WADSWORTH LONGFELLOW, most  
admired of recent American poets, is

When a large initial three or more lines high has been selected for the first letter of a new chapter, large capitals are occasionally used, but they sometimes meet with the old objection that they savor too much of the style of the short advertisement of newspapers. When this initial is an ordinary two-line letter, it should be selected of a height that gives to it exact alignment with the small capitals of the upper line as well as with the lower line of the text letter.

PROVIDENCE made Mendelssohn a hunchback  
in order to teach the rabble in a very striking manner that men are not to be judged by outer appearance, but by inner worth.

Initial of proper height.

The initial is badly chosen when it leaves a high gap of white, as appears in the following exhibit.

HEINRICH HEINE justifies his gay trifling in these words: Life is in reality so terribly serious that it would be insupportable without a union of the pathetic and the comic, as our poets well know.

#### SUMMARIES OF CHAPTERS

Summaries of chapters under the regular chapter heading are sometimes set in long paragraphs of small capitals of the text type, but they are not so readable as they would be in lower-case letters on a smaller body. The dull monotony of compact characters without letters ascending above or descending below the line becomes wearisome when protracted in three or more lines. The density of the small capital may be made less unpleasing by hair-spacing and wide leading, but these are expedients not practicable in solid and compact composition. The paragraph of many lines of small capitals on a small body can be made more readable by the occasional use of large capitals at the beginning of important words, but the change so made is seldom pleasing. Tables of contents, often set as two or more pages of small capitals, may be wide leaded and have full capitals for important words, when it can be done, to their great improvement. The size selected should be one or

two sizes smaller than that of the text type. If set in the small capitals of the text letter or larger, the page will have a coarse, job-like appearance.

FORMS OF LETTERS—PHENICIAN LETTERS, AND THEIR DERIVATIVES—PELASGIC LETTERS, AND THEIR DERIVATIVES—ROMAN LETTERS, AND THOSE DERIVED FROM THEM—SPECIMENS OF ANCIENT ALPHABETS AND WRITING.

The old method of setting summaries. This is a fair imitation of a summary in Astle's *Origin and Progress of Writing*, etc. 4to, London, 1803. The small capitals were on a wide set or were hair-spaced.

Of the Librarii, Notarii, and Antiquarii — Of Illuminators — Of Paintings and Ornaments — Of Materials for Writing upon — Of Instruments for Writing with — Of Inks.

A modern method of setting summaries. A new school of typography requires all the capital letters, except those of proper names, or those that begin a sentence, to be put in lower-case.

#### SUBHEADINGS IN SMALL CAPITALS

Subheadings in small capitals produce the best effect when they do not make more than two lines. As small capitals have no ascending or descending letters, the space between the lines of composition seems greater than the space between those of a lower-case text. When it can be done, the effect of uniformity in leading may be made by a change of leads. For three or more lines of a subheading, or for the summary of a chapter, lower-case is preferable.

The signature of the writer or editor, or the credit given to an author at the end of an article or a paragraph, is frequently put in capitals and small capitals.

The engagement occurred on August 5, 1864, and lasted four hours. EDITOR.

If thou wilt receive profit, read with humility, simplicity, and faith, and seek not the fame of being learned. THOMAS A KEMPIS.

A style more approved now is to set these credits at the end of the matter in italic lower-case, and to omit the em dash often used to connect the name of the writer with the remark or quotation.

When two or more quotations appear as mottos, the name of the author may be set in small capitals, but in a separate line. When small capitals are selected for the author's name, italic may be employed for the name of the book, and a smaller roman type for the specification of the occasion.

It appears to us a self-evident truth that, whatever the gospel is designed to destroy at any period of the world, being contrary to it, ought now to be abandoned.

WILLIAM LLOYD GARRISON, in the Declaration of Sentiments of the Peace Convention at Boston, September 18-20, 1838.

In short, I did what I could for the redemption of the human race.

WILLIAM LLOYD GARRISON to Henry C. Wright, August 23, 1840.

The signatures of numerous persons to a document or memorial, when arranged in columns, are often set in capitals and small capitals. Full capitals of the text are always found much too large.

#### DEDICATIONS AND RUNNING TITLES

The dedication of a book is generally in small capitals only. The usual requirement of the writer that particular words or phrases be set in one line only may compel the unwise selection of too small a size. As the dedication occupies an entire page, it should have wide leading always.

Small capitals still find some favor as one of the approved styles for the running titles of pages, but they should not be selected for this use when the words are few. Capitals of full size are more effective. The small capitals of twelve- or fourteen-point body are sufficiently distinct, but those of nine-point and smaller sizes are dense and not easily read. This indistinctness can be ameliorated by a hair-spacing of letters, but this is not always practicable. In their exposed positions as lines at the head of the page they receive too much wear; their shallow counters are too soon choked with ink. As a safeguard against undue wear, capitals of the monotone or of a light-faced antique are sometimes selected for books frequently reprinted in which the running titles have to endure much wear in a very exposed position.

The new fashion of spacing all running titles with em quads or wider quadrats until they reach the full width of the measure (putting the folio figure at the foot) has a few admirers, but it is too uncouth for long life. Attractive as this oddity may be for an advertising pamphlet, overspaced letters for running titles are a blemish in any serious book.

#### FRENCH SMALL CAPITALS

French type-founders are now making for their new faces of roman letter small capitals of greater height and width. Others put their small capitals on a wider set, so that they seem hair-spaced. So treated, the small-capital series is more readable, and can be used more effectively.

Capitals and small capitals continue in favor as an approved style of type for side-headings and for subheadings. French printers make good use of their new style of broad small capitals, without the employment of a large capital, for the names of characters in plays. It is a pleasing change.

MADAME DE TRANSPOR. — Il a des dents de loup, ce petit Fred! . . .

LA DUCHESSE. — Comment trouves-tu Made-moiselle de Beauval? . . .

From Monsieur Fred, by Gyp. 12mo, Paris, 1891.

The em dash at the end of a side-heading or before a signature is an unnecessary addition, for the change



in style of type is enough to show separation of subject. This needless use of the dash probably began with the copying of a similar dash unthinkingly put in his copy by the author.

#### LETTER HEADINGS IN SMALL CAPITALS

In reprinting letters, the name of the town or city in which the letter was written, and of the person or firm to whom the letter was addressed, as well as the signature of the writer, are often put in capitals and small capitals. The name of the month and the day and date, although oftenest by the side of the place, are put in lower-case of the text letter. This is the rule in the composition of job-work and advertising pamphlets, but it is not a good rule for newspapers or books. In the book-house small capitals should be considered as a letter of modified display, to be used only when demanded by words that need special distinction. The complimentary salutation of Dear Sir or Gentlemen does not need small capitals. When the printed heading of a letter is unusually long, as it is in the following examples, lower-case is preferable.

Office of Bramhall, Abernethy & Sullivan,  
No. 140 Independence Square, Philadelphia.

Office of the Society for the Improvement of  
the Condition of the Poor, No. 761 United  
Charities Building, New York.

It is impracticable to strait-jacket these words in separate lines of symmetry, or to try to show the relative value of each clause by alternating lines in plain roman lower-case, italic, and small capitals. The job-printer may do it with his greater variety of styles of type, but the book compositor cannot. The reader is not helped, but is bewildered, by the artificial arrangement and by the mixing of types.

#### OF SMALL VALUE IN LETTER HEADINGS

Although the extravagant use of small capitals gives undue distinction to many words, there are readers accustomed to this style who find the more extended use of roman lower-case equally offensive for its alleged monotony and want of display. Attempt is sometimes made to avoid this presumed fault by the use of small capitals two or three sizes smaller than that of the text, which will allow many words to be put in the desired single line. This method is not an improvement, for it makes a needless feebleness in places where some clearness is needed. If the name of the person or firm addressed is composed in small capitals, and the signature of the writer is put in the same style or in italic, the letter should have point enough from the typographical standpoint. All else may be in lower-case with propriety. When there is no specification of name or address, and the complimentary salutation is only that of Dear Sir, Gentlemen,

or Fellow-citizens, italic lower-case may be used, with a colon (but no dash) at the end. In double-leaded matter the salutation may be put in a separate line. The distinction sought by the use of the small capitals for any name is weakened when the small capitals are used too freely elsewhere.

Small capitals, usually selected for the reprinting of formal inscriptions on tablets, are often inclosed in a rule border. Care should be taken to maintain a good relief of white space between the border line and the type.

In the Bible and hymn-books the words LORD and GOD, when specifying the Almighty, are often set in capitals and small capitals. Following this method of showing veneration, many printers of an earlier period put the names of all magnates, spiritual and temporal, in capitals and small capitals. Nor is this fashion entirely obsolete. There are journals of our own time that require the names of all persons, even when they are of small distinction, to be so emphasized. This treatment of names is rare in book-work, and should never be attempted without special order.

The old custom of putting a list of the names of the members of or subscribers to an association in lined columns of capitals and small capitals is still observed, but the fashion is declining. Italic lower-case has preference for signatures and plain roman lower-case for lists in the text.

Small capitals have been found much too weak

for side-headings in dictionaries, catalogues, and educational books. The lighter faces of antique lower-case, of title letter, and other styles of plain type are now preferred even in books intended to have the severest simplicity. Small capitals are rarely used to indicate the emphatic words of a text. The taste which forbids the too free use of italic is equally severe on small capitals. Type-setting machines of old form, which are without any provision for italic or small capitals, are a still more effective agency for their suppression. Readers have been slowly and somewhat unwillingly taught that the emphasis of italic and the modified display of small capitals are not really needed for the comprehension of printed matter. Yet it is not probable that small capitals or italic will ever go out of use. Of small service for display within a text, they are of real value when used with discretion in differentiating some of the different divisions or features of a book.





## IX

### EXTRACTS AND LETTERS

**I**T IS CUSTOMARY for the publisher of a proposed book to determine the length and width of its page and the size and style of its type before he gives the copy to the printer. He decides at that time also whether the text shall be leaded or solid, so that it may occupy a prescribed number of pages. There he often stops. Definite orders are rarely given concerning types for extracts, letters, documents, notes, tables, preface, appendix, and index. It is unwisely assumed that the selection of proper type for these parts of the book may be left to the discretion of the compositors.

The running title, chapter headings, and other parts of minor importance, which are set usually by one maker-up, are sure to be uniform in style, but this uniformity cannot be safely predicted concern-

ing the irregular adjuncts before mentioned, that have to be set by many compositors. Without precise instruction, each compositor will set irregular divisions of a new book to suit his own notions of propriety. One may use a larger and another a smaller type, and perhaps they will be of different faces and in different forms of indentation.

#### THE DETERMINATION OF SIZE OF TYPE

This neglect to provide for uniformity in minor details is damaging to the appearance of a book. To have the relative value of each part easily discerned, the book of many parts should be planned before copy is given to the compositors, so that each part may be set in a proper size of type and with uniformity of style. It is understood by all parties that the text should be set in the larger and the adjuncts in smaller sizes of type, and that the size selected for each different part should be so graduated that the reader can determine at a glance its relative value, and that parts of equal importance should be, for the most part, of similar size and style of type.<sup>1</sup>

<sup>1</sup> This suggestion should not be construed as an insistence on absolute uniformity. There are tables of figures and words which must appear on predetermined pages, and six-point may be compulsory for one and eight-point for another to enable the compositor to get them in on that page. There are extracts that should be set in black-letter, and old letters that do not properly show old-style mannerisms unless they appear in old-style type, with the capitals, italic, and abbreviations of the original.

Before this selection of face and exact grading of the sizes of type can be properly determined in a book that has to be kept within a prescribed number of pages, some calculation should be made (not of necessity minutely exact) of the space that will be taken up by each part.

#### UNIFORMITY NEEDED IN PAGES OF TYPE

The style of type that has been determined for the text should regulate that of all its minor parts. A text in old style should have its extracts and foot-notes in smaller sizes of the same face or family of old style. Extracts in the Elzevir face, or even in the Caslon face, when inserted in a text of modernized old style, are as discordant as they would be for a text set in modern-cut letter. Foot-notes in bold-face of modern cut under a page of light-face text make another unpleasing discord. All sub-headings, side-headings, and running titles should also be in agreement with the types of the text. They may be and often must be more conspicuous, as is imperative in the side-headings of dictionaries and gazetteers, but they need not be so dense and black as to make painful contrast.

The impropriety of putting together types of radically different styles on the same page is generally acknowledged, but it is not so well understood that types of the same style, but of different shape or form (as they are when bold forms oppose

light, and condensed forms oppose broad), should not be put in opposition on the same page. Even the uncritical reader will note the discord. Print is most pleasing when types of different size "hang together," to employ the artist's phrase, and are not of unrelated families.

#### SUGGESTIONS FOR GRADUATING SIZES

Extracts, letters, or documents made a part of the page should be so composed that the reader will discern at a glance that they are not a part of the text proper. When the added matter is of high importance and is made the subject of comment, it may be set in the text type and inclosed in the ordinary marks of quotation. This treatment has the disadvantage, in many instances, of unduly increasing the size of the book. It is a commoner practice to set extraneous matter in a type one size smaller than that of the text. When the insert is long and of minor importance, and it is desirable to economize space, a type two sizes smaller is often selected, but the old practice of setting extracts or documents in eight- or seven-point for the text in twelve-point is not in present favor. The reduced size which is proper in the foot-note is not proper at all in the extract, for it cheapens and seriously degrades the workmanship of the page. Authors object to this treatment; they say that the subject-matter of extracts is often as important as



that of text-matter, and should have nearly equal prominence. Readers are always better pleased when the printer puts these inserts in a type that is easily readable. The small type for inserts is not always an exhibit of the bad taste of the printer. When the publisher has predetermined that the intended book shall come within a specified number of pages, the use of small type may be unavoidable.

#### WHEN MARKS OF QUOTATION ARE NOT NEEDED

When the insert has to be set in a type of smaller body than that of the text, quotation-marks are not needed at the beginning of every paragraph. The change in size of type is enough to show that the insert is not the writing of the author. The too free use of quotation-marks impairs their value in the places where they are actually needed. It is only when the author requires the insert to be set in the type of the text that these quotation-marks are needed. The old method of differentiating the extract from the text was to put double quotation-marks at the beginning of every paragraph. When this treatment did not seem to give distinction enough, double quotes were put before every line, but not to advantage. In a reprinted letter containing many short or broken lines a succession of bristles before every line makes a sorry sight, needless as well as irritating, as will be more clearly seen in the reprint on the next page.

“ PHILAD<sup>A</sup> July 5, 1775.

“ *Mr Strahan,*

“ You are a Member of Parliament, and one  
 “ of that Majority which has doomed my Country to de-  
 “ struction,—You have begun to burn our Towns and  
 “ murder our People,—Look upon your Hands!—They  
 “ are stained with the Blood of your Relations!—You and  
 “ I were long Friends:—You are now my Enemy,—and

“ I am,

“ Yours,

“ B. FRANKLIN.”

#### INDENTION AND INITIALS FOR INSERTS

The modern method of treating a short extract in the type of the text is to narrow the measure by indenting it one em on each side in every line. So treated, the quotation-marks may be omitted at the beginning and the end of paragraphs: the change of indention should be enough to denote quoted matter. For an extract that fills less than two pages this method of indention is satisfactory, but when the extract exceeds two facing pages the distinction made by special indention is not perceptible. Under ordinary conditions, extracts, letters, and documents that make more than two pages are most pleasing to author and reader in the appendix.

Another method of presenting the extract is to indent it two or more ems at the left, in the style of motto indention, making all lines of full width at the right. This makes the page lopsided.

John Baskerville of Birmingham thinks proper to give notice that having now finished his edition of *Virgil* in one Volume, Quarto, it will be published the latter end of next month, price one guinea, in sheets. He therefore desires that such gentlemen who intend to favour him with their names, will be pleased to send them either to himself at Birmingham, or to R. and J. Dodsley in Pall Mall, in order that they may be inserted in the list of his encouragers. [1757.]

From Reed's Old English Letter Foundries, p. 272.

A document in the text is made distinguishable and more impressive by setting it in type one size smaller than the text type, beginning it with a plain two-line letter and omitting quotation-marks.

BY HIS EXCELLENCY.—I order Benjamin Harris to print the Acts and Laws made by the Great and General Court, or Assembly of their Majesties Province of Massachusetts-Bay in New England, that we the People may be informed thereof.

Boston, December 16, 1692. WILLIAM PHIPPS.

Nor do extracts in the form of letters need quotation-marks when set in a smaller size of type. It is a needless affectation of precision to insert quotation-marks at the beginning of each separate line or paragraph, when it is unmistakably apparent that the letter is an insertion.

#### MANNERISMS OF LETTER-WRITERS

In the reprinting of a letter it has been customary to imitate the letter-writer's arrangement of words

and lines. The name of the society, department, or business firm, and the name of the place, are usually set in capitals and small capitals, as they are more fully exhibited in the following example. The name of the person addressed is often put in small capitals. Other portions of the heading, and sometimes the address, are set in roman or italic lower-case letters of the same body. This method of setting the letter wastes space and makes needless display of words that do not require display.

DEPARTMENT OF THE INTERIOR,  
CENSUS OFFICE,  
WASHINGTON, D.C., January 5, 1901.

HENRY W. PENFIELD,  
Philadelphia.

*Dear Sir :*

When the heading and the address consist of few words and make short lines, it is not difficult to imitate the style of the letter-writer, but is imitation needed? The selection of small capitals for four lines, and of italic for one line, with a generous allowance of space about six broken lines, is of questionable propriety in the narrow columns of a magazine or a duodecimo page. Why should the heading of a note that may be relatively of slight importance have more display and more space than are given to the regular subheadings of the text?

The difficulty of closely imitating the mannerisms of letter-writers is aggravated when the heading and the address are long and fill many lines.

THE HEBREW BENEVOLENT AND ORPHAN ASYLUM SOCIETY,  
Amsterdam Avenue, near 136th Street.  
Office, 22 Bible House,  
NEW YORK, December 6, 1900.

To the Superintendent of the

CLARA DE HIRSCH HOME FOR WORKING GIRLS.

*Dear Madam :*

To put this heading in type line for line as written or printed, the compositor will have to select a type of smaller size than that of the text of the letter, and this selection may break lines awkwardly or make them insignificant in any narrow measure. Name, location, and date may be unimportant in some letters, but in others they need prominence.

#### AVOIDANCE OF LETTER-WRITERS' METHODS

In the narrow columns of a magazine or newspaper, or in any form of compact composition, this imitation of the mannerisms of the penman who writes upon a broad quarto leaf will be found unsightly even when it is not impracticable. Three distinct series of characters for words that need no display make useless breaks in the harmony of composition. The matter in the heading above would be presented in a more orderly manner, and be

quite as intelligible, if it were set in a hanging indentation after this form :

The Hebrew Benevolent and Orphan Asylum Society,  
Amsterdam Avenue, near 136th Street. Office, 22  
Bible House. New York, December 6, 1900.

To the Superintendent of the  
Clara de Hirsch Home for Working Girls.

Dear Madam :

#### SMALL CAPITALS NEEDLESSLY PREFERRED

Capitals and small capitals continue to be employed for addresses, date-lines, and signatures, but there is an increasing tendency toward the curtailment of display in ordinary matter that does not require distinction for any part. Readers of daily newspapers are now reconciled to the exclusion of italic and small capitals, and it is possible that readers of books will be equally content with plain roman lower-case characters in all places where display is not of real service.

When there are many words in the heading and address of an official letter no attempt should be made to crowd the words in one line or to spread them over many lines, or to arrange them in any arbitrary form for which the types of the text are plainly unfitted. For solid composition the hanging and diagonal indentions of the preceding example will be preferred by all publishers who wish to confine the printed matter within a prescribed

limit. Italic is not advised for the date-line, in which upright figures have to stand side by side with inclined characters.

To those who are accustomed to old methods the composition of a letter heading in lower-case, without display and in hanging indention, may not be pleasing, but the simpler treatment is gaining in favor and should have a respectful consideration. The tendency of modern typography is toward simplicity and the avoidance of all impracticable imitations. Job-printers try no longer to follow the styles of lithographers and copperplate-printers; they abandon ornamental types, curved lines, and many laborious methods of type-setting. Indeed, they often go too far in the opposite extreme of needless coarseness, but the spirit that recognizes typography as a distinct branch of the graphic arts, not dependent on any other for its models of style, and able to stand on its own feet and originate its own models, is a spirit to be commended. The mannerisms of the modern letter-writer, and those of the medieval copyist, do not deserve imitation in ordinary book composition.

To those who prefer to continue the old fashions of composing letters these suggestions are offered.

#### CUSTOMARY METHODS OF SETTING LETTERS

The full name of the person or society issuing the letters may be in capitals and small capitals of the

text, as is shown in the next illustration. The street appears in a centred and separate line of lower-case: the date (preceded by the name of the city in small capitals), in another line of lower-case at or near the end of the measure. The name of the firm or person addressed begins another line without indention; the place or office of the person addressed follows in another line with much indention. Never abbreviate an address to save a line; if it is too long, set it in two lines of unequal length. When it can be done, leave a broad blank at the end of the line or lines of address.

THE TYPOTHETÆ OF THE CITY OF NEW YORK,  
106 and 108 Fulton Street,

NEW YORK, October 12, 1897.

Dear Sirs:

The committee appointed by this Typothetæ to confer with a similar committee from Typographical Union No. 6 concerning the proposed day of nine hours will meet, as has been mutually agreed, in these rooms on Thursday, October 14, at 4 o'clock p.m. Your punctual attendance is respectfully requested.

Yours very truly,

E. PARKE COBY,

Secretary.

Messrs. SAMUEL B. DONNELLY, president,

WILLIAM FERGUSON, secretary, and

other members of the Committee of

Typographical Union No. 6.

The complimentary salutation of **Dear Sir** or **Gentlemen**, or any other phrase, should be in a



separate line, if space will allow. When the composition is solid and more space cannot be allowed, run the salutation in the first paragraph as a side-heading, making it a part of the first line of the letter. Put a colon after the salutation, but never follow it with the dash, which is not needed, for this dash has no value and is but the unthinking mark of a writer who is undecided concerning the point that is proper, and who uses the dash at a venture. This salutation is usually set in italic, although it is never so italicized by the writer, and does not need that distinction in type. The roman lower-case is always to be preferred.

#### HOW TO TREAT LONG SALUTATIONS

When the address is very long, as it is in a formal petition to a legislature or a municipality, and is not followed by any complimentary phrase, italic lower-case may be used for all words in the address. When the address makes more than one line, the second and third lines should be in hanging indentation. The paragraphs of a letter set solid or single-leaded in roman or italic are best presented with the ordinary indentation of one or two ems. The wide paragraph indentation sometimes made by penmen is tolerable only in script or in any character which has the long ascenders and descenders that make wide spaces between lines.

One signature, set in small capitals, is usually

indented at its end one em from the right, but it is a better method to use the italic lower-case of the text.<sup>1</sup> If there are two or more signatures, all of them should be set to line at their beginning.

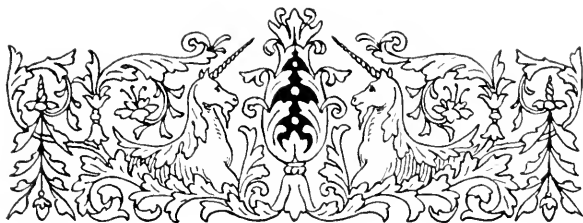
When the address is underwritten at the end of the letter, as is sometimes done in a formal correspondence, this address, which frequently consists of two or more lines, may have, if the space will permit, a diagonal indention in this fashion :

To

Mr. Henry R. Braithwaite,  
President of the Society for  
Microscopical Research,  
New York City.

When space has to be filled and attempt is made at an open display of a letter which is addressed to many persons, each name should have a separate line, but all the names should line at the beginning, as has been suggested for the composition of signatures. The specification in separate lines of honorary titles or of any other particular should be always in the lower-case of the type of the text.

<sup>1</sup> The portions of the printed letter heading that need not be copied cannot be determined by the compositor. To be a proper legal exhibit all words should be copied, but there is often in these headings an amount of verbiage not required by a reader. The writer who does not wish to have copied a long list of society officials or directors and the numbers of the rooms in an office building, with other irrelevant matter, should have this needless matter erased in the copy before it goes to the printer.



## X

### NOTES

**N**OTES are a hindrance in composition and making-up. When they have to be affixed to a page that has engravings, or when they are many in number or are of unusual length, the maker-up is perplexed.<sup>1</sup> A long note may have its reference-mark on the last line of the page, and the following page or pages may have other notes that cannot be shown complete in the proper place, but

<sup>1</sup> One of many excessively annotated books is the *Histoire de l'origine et des premiers progrès de l'imprimerie* [by Prosper Marchand], 4to. à La Haye, 1740. The text is set in type of about fourteen-point body; the foot-notes are set in eight- and nine-point, in half-measure; the notes to notes in six-point, broad measure; side-notes in seven-point.

Italic, parenthetical reference figures and letters of roman and italic, and spaced small capitals are profusely used, with sprinklings of Greek. Page 10 has but two lines and pages 11, 12, and 13 have but one line of text type, the greater part of each page being filled with notes set in different measures. The composition and making-up of this matter

A CETTE première Edition, deux habiles Critiques en joignent une seconde, dont personne qu'eux ne parle; savoir, une première Edition en Caractères mobiles, & sans Date, du *Catholicon* JOHANNIS JANUENSIS (N).

ET

*grandiori, quali hodie Missalia so'ent imprimi* (123). Struvius & Werther donnent ces Caractères pour simplement façonnés au Couteau: Wierda les donne comme antérieures à la Découverte des Poinçons & des Matrices par Schoiffer (124); & le Président Confin prétend, que cette Edition n'est faite qu'avec des Planches de Bois gravées (125): mais, ils se trompent tous également.

CHEVILLIER remarque avec raison, que, quoiqu'il n'y ait plus aucun Exemplaire de cette Bible, on doit pourtant lui accorder le premier Rang entre toutes les Bibles (126); & même entre tous les Livres imprimés, pouvoit-il ajouter: & l'on peut bien s'imaginer, qu'une pareille Edition est d'une Rareté extrême. Cependant, Mr. d'Uffenbach, Magistrat de Francfort sur le Mein, se flattoit d'en posséder un Exemplaire; & voici la Notice qu'il nous en a donnée.

*Latinorum Bibliorum Editio vetustissima, duobus constant Voluminibus in folio.*

VIDETUR omnium prima, & Moguntie ab ipsis Artibus Typographicis Inventoribus GUTTENBERGO scilicet ac FAUSTO Typis exscripta. Quamvis enim nulla Temporis, Locis, atque Typographorum Mentio fiat, evincit tamen id Typorum insignis, non omni tamen Elegantiæ carens, Ruditatis; & ex ipsâ hac Ruditatē suâ clarissimè elucens veneranda Antiquitas, Linearum ac ipsarum Litterarum seu Typorum Inæqualitas, nomenclarum ac initialium Litterarum Mann & quidem facta Adpictio, Minus etiam ubivis additæ Interpunctiones, insignis denique Chartæ Crassities, Albedo, ac Nitor, quibus vetustissimi Libri, omniumque primæ Editiones, recentiores nostras omnino antecellunt (127).

(N) Deux habiles Critiques parlent d'une Edition sans Date du *Catholicon* JOHANNIS JANUENSIS. Ces deux habiles Critiques sont les Peres Jacques Quefif & Jaques Echard, Dominicains, qui assurent avoir

vû un magnifique Exemplaire de cette Edition rare & inconnue dans la Bibliothèque de l'Abbaie Royale de Ste Genneviève de Paris, l'une des plus confidérables & des mieux fournies de cette grande Ville. *Altera* (128), disent-ils, ex *Arte Typographica tum perfectâ, tamen absque Numeris, Signaturis, Reclamationibus, Anno, Loco, Nomine Typothetæ; absque Litteris etiam initialibus, quæ omnes additæ & pûte: quom Moguntie prædictis conjunctur. Existit ejusque Exemplar Parisiis, in Genovesini (Bibliothecâ) folio maximo, Chartâ Regiâ* (129).

EXCEPTÉ Chevillier, qui paroît indiquer cette Edition singulière en ces Termes, *J'en ai vu une très ancienne sans Date* (130), ils sont à la vérité les seuls qui aient jamais parlé de cette Edition: mais, ils sont si bons Connoisseurs en ce Genre, & ils ont si bien & si judicieusement dressé la Bibliothèque de leur Ordre, que leur Témoignage doit toujours être de très grand Poids, à moins qu'il ne se trouve expressément infirmé, ou détruit, par des Autoritez formelles & positives.

BIEN loin de-là: voici de quoi le confirmer. J'ai moi-même une Edition tout-à-fait semblable à celle qu'ils décrivent: & je la crois d'autant plus réellement des trois premiers Imprimeurs, Guttemberg, Fust, & Schoiffer, que le Caractère, à quelque peu de Grossier près, en est tout-a-fait semblable à celui de la Bible Latine imprimée par Fust & Schoiffer en 1462; & que le Papier, sur lequel elle est faite, porte précisément les mêmes Marques que celui sur lequel toutes leurs Editions sont imprimées (131). Cet Exemplaire a autrefois appartenu à la Communauté des Clercs d'Emere, à laquelle il avoit été légué par Gérard de Bruno, Chanoine de Deventer. Il est parfaitement bien conservé, & reche en Bois, couvert de Peau de Truie. Il est, de plus, antiqué sur Tranche, & lavé & réglé, non seulement à l'ordinaire autour de chaque Page, mais extraordinairement au-dessous de cha-

(123) Chronic. Colon. apud Mallinkrot, pag. 17. (124) Struvii Introduct. pag. 317. Werther, pag. 2. Wierda, pag. 31. (125) Journal des Savans, Mars 1695, pag. 124. (126) Chevillier, pag. 8 & 71. Molanus, Catalogi Bibliothecarum S. Script. Interpretum, pag. 72. *L'Amour de la Sûreté, overvonnende, en trouwhereu Wacheid, impr. à Anvers, en 1625. Cap. I. Eigeni Biblioth. Theol. pag. 151.* Beughem, Inc. Typogr. \* § 56. & divers autres sans doute. donnent de même le premier Rang à cette Bible. Et il est bien étonnant, que le P. le Long, Biblioth. Sacre, pag. 150 & 151, l'ait non seulement regardée comme douteuse ou comme un simple Essai, mais même l'ait rejetée comme fautive. Et que Mr. Maittaire ne l'ait point admise dans ses Romaines. (127) Zach. Contr. ab Uffenbach, Biblioth. Uffenbachianæ Tom. I, pag. 1 & 2. On voit qu'il y en a un autre Exemplaire dans la Bibliothèque du Baron de Crassier à Liège. Voyez le Theophrasti Sinceræ Sammlung von 1221 Buchern, I Stück, pag. 14. Et le Catalogus Libror. rarior. de Vogt, pag. 115 118, en l'on en fait les Caractères de Bois & mobiles, & en l'on observe, qu'en l'année X X X V I I, il y a Ponan Circulum in Avibus suis, au lieu d'un Naribus. (128) Ils venoient de parler de l'Édition de ce même Livre, faite avec des Planches gravées, & décrite ci-dessus Remarque (11). (129) Quefif & Echard Scipiones Ord. Prædicatorum recentiss. Tom. I, pag. 462. (130) Chevillier, Orig. de l'Impr. de Paris, pag. 15. (131) Voyez ci-dessus la Section XI, Paragraphe Leur Papier & ses Marques.

Reduced facsimile of a page of Marchand's Histoire de l'origine et des premiers progrès de l'imprimerie.

aduersario: quia iudicium quod idem quasi procurator postmodum est expertus ratum esse debet. vt hic. 2. §. de rescript. ex parte. 2. ff. eo. si procurator. in fi. 2. C. de satisfacta. l. vna. etiam ante iudicium ceptus. ff. iudi. sol. si autem. ad. 4d. fa. c. ff. de sol. g. dominem. §. si titulum. 2. l. si quis seruo. 2. l. cum quis §. j. 2. si pater iusserit filio credi. post. modus igno rante credito re mutauerit voluntatem. cessat lenatus cōsultu: quo

iudice: vel aduersario factum fuerit iudicium qd idem quasi procurator post modum expertus est: ratum esse debet. I dem.

Filiusfamilias potest esse procurator in iudicio etiā ad fursas lites: 2. procura tor datus cum pluribus si mul in solidum: presertim si preoccupauit negotioz:

si missa procuratore ante litem contestatam 2 ipse occultat hoc videretur q procurator sit impurandum q eam non ostendit q len tentia quantum ad eum valeat: sed nō quan tum ad dominū: quia se liti obtulit aliene. ff. re. ra. habet. l. iij. §. saluū. 2. ff. de li. de q re. §. ij. 2. ff. de rei. vt. 10. qd se obtulit: 2. l. p. dicta: si qd seruo. i. ff. sed hoc ioritan possz habere locum cuz p curatoz ē sol uendo. alias non. ar. predi ctariuz de iur.

secus si diuerso tempore sit datus: hoc primo pro curator: appellare debet a sententia 2 nisi ex causa excusetur: quo casu debet do mino nunciare de senten tia: 2 appellacionem tamen prosequi non tenetur.

**N**on Capitulus. xiij. ff. in iussu iudex pcessit: q filiū sanu. b in pcuratozē

ex insinuatione in nostra. Vel dic quod te net sententia 2 imputet sibi dominus qnt qui hoc non insinauit iudici vt aduersario vt probat hec litera. Item ex hac littera videtur q etiam post litem contestatam iudisse reuter. q reuocari possz ad ius causę cognitio ne. 2 idco. contra. ff. eo. post litem contestatā non est contra: quia hic non habet locum quando prcurator consentit. si vero procura tor nollit: debet hoc fieri causa cognita. tamē non procedatur in causa post reuocationem nisi post causam cognitā 2 tamen non debet audiri procurator qui sibi assumptis pro curationem vel se asserit procuratorem. hoc ipso inspectus est. 2 ita semper reuocetur ff. eo. que omni. secus si hoc dicit procurator vt sine nota suspitionis reuocetur. vt. l. pre dicta que omnia.

**¶** Vel. pro 2. alias sequeretur a contra rio: quod si reuocatio ad alterum peruenisset: valeret qd cū eo factū esset q nō est rep.

**N**on iustus. 2. Sex sunt dicta pncipi alia istius tex. secundum. ibi. Quāvis. Tertium. ibi. Qui licet. Quartum. ibi. Quod fieri. Quintum. ibi. Potuit. Sextum. ibi. Licet. Abbas.

**¶** Filiusfamilias filiusfamilias etiam sine mandato pro parte admittitur ad agen dum 2 defendendum pntia satisfactioe. immo 2 si esset minor: quia iustus est ta lem admittere quam absente iudicisuz con demnare. C. eodem titulo exigendi. Item potest constitui procurator ad agendum: 2 defendendum: vt hic dicit. 2. ff. eodem. fili usfamilias. §. ipse quoque. vnde iudex iuste tect qui illum admisit. nisi effectus nōz quem non debuit admittere. quia si

xx iij.

must be split and put in piecemeal on other advanced pages. To take back or to drive out notes heedlessly planned seems equally impracticable.<sup>1</sup>

#### SMALL TYPES PREFERRED FOR ALL NOTES

To diminish the annoyance made by notes, publishers and printers have agreed on the policy of setting them in small type and crowding them in the smallest space. A text in twelve-point leaded may have its notes in eight- or seven-point solid. So treated, the density of the small type and the openness of the large type are in violent contrast and make a forbidding page. When leading can be permitted it is better practice to lead both text and note, always giving to the text the thicker and to the note the thinner lead. A quarto or an octavo in single-leaded type on twelve-point body may have its notes in eight- or seven-point, with six-to-pica leads for the text and but ten-to-pica for the notes. A duodecimo in ten-point may have notes in six-point, with a similar discrimination in the selection of appropriate leads for each body.

must have been an affliction to be avoided by the compositors. In his preface Marehand apologizes for its delayed publication, caused by the idleness [!] and dissipation of the printers, which he says is a fresh confirmation of an old complaint of men of letters against the abuses of printing.

<sup>1</sup> The reduced facsimile on page 172 (one of the few which could be intelligibly produced) gives but an imperfect presentation of the complications met in the making-up of this book.

Immediately following (page 173) is the facsimile of a page from the *Decretals of Gratianus*.

When the inserts put in a text are set in smaller type it is desirable to make clear to the reader, by the use of still smaller type, the relatively inferior value of the notes; but the inserts and the notes should be of the same face as that of the text (unless for an attempted facsimile in black-letter or old style), and should further show their mutual relationship by a graduated diminution in the thickness of leads. To lead notes with the thick lead selected for the text is always a blemish.

#### OLD SIGNS OF REFERENCE DISUSED

The signs that were selected for many years to refer to notes, \* † ‡ || § and ¶, and are still made a part of every font of book type, are now rated as disfigurements to the page. Superior letters or figures are preferred as more slightly and not so obtrusive, but when these references are made by the use of letters or figures upon a body one half that of the text they may be as objectionable by reason of their pettiness as are signs by their obtrusiveness. The regular superior figures made

a book of 1400 pages, printed at Venice in 1498 by Andrew Torresani, the successor of Nicolas Jenson, and the father-in-law of Aldus Manutius, who became, in turn, his successor. Every page of text (some of a few lines only) is surrounded on each side by

notes. More time must have been spent in overrunning type to adapt notes to text and text to notes than was given to the first composition. It is another exhibit of the frequent abbreviations and narrow measures that had to be adopted by early compositors to keep together the notes and the text.

by the founders for this purpose are more satisfactory, and are most frequently used.

1 2 3 4 5 6 7 8 9

Four-point figures.

1 2 3 4 5 6 7 8 9

Regular superior figures.

In mathematical work, however, the old signs may be used instead of superior figures to distinguish note references from powers of numbers, letters, etc.

### NOTES IN BROAD MEASURE

When notes are few and short it is customary to set them as regular paragraphs to the full width of the measure, with the same indention as that of paragraphs of text. Wherever it is practicable, the reference-mark should be separated by a space from the first letter of the note. Notes are always unsightly when they consist mainly of abbreviated citations of books, which in many cases overrun one or two words on the second line, thereby making needless and wasteful gaps of white space. (See page 58.) The old method of closing the gaps by allowing note 2 to follow note 1, and making all the notes one solid paragraph (as appears in the subnotes on page 172 of this book), is no longer allowed. As a rule, the author wants a separate paragraph or line for each note, but separate paragraphs may make unsightly blanks when their last lines have but a few letters.

When there is but one note to the page, and that



note is short and does not fill the line, it may be set in the centre of the line. When there are two or more short notes to the page, they may be put in half measure, if each note has enough of white space at the end of every paragraph to make it readily distinguishable as a separate note. (See page 28.)

The old-fashioned paragraph indentation (which is objectionable in a succession of short notes in full measure that make wide blanks at the ends of the second lines) can be avoided, when there is only one note to the page, by centring the second line.

When the only note on a page makes more than one line, and overruns a few words on the second line, centre both lines after this fashion—

The second line of this note should be centred  
and nearly as long as the first line.

If there are not words enough to make a fair showing of the second line, shorten the first line by equal indentation on each side.

#### DIVIDING-RULES OUT OF FAVOR

It was an old fashion to separate the note from the text by a hair-line rule that extended the full width of the measure. Some printers used a short rule in the centre or at the left of the measure for the same purpose. These fashions now find few imitators, for there is no need of a cross-rule in a book of text and notes only. When extracts in the text

are in types but little larger than the note type, a cross-rule may be of service in separating notes from extracts. When notes are in half measure the cross-rule is not needed.

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The hair-line rule over the note or under the running title is often of thin brass, with its face cut to a sharp angle. This face, easily bent or gapped, is electrotyped with difficulty, and it may appear in print with the defects of gaps or crookedness, or thick at one end of the line and thin at the other. It is rare to find in any book hair-line rules printed with perfect uniformity.

### NOTES IN HALF MEASURE

When small type is selected for foot-notes that may be of unequal length, the notes may be put in half measure. The space between the two columns should not be wider than the em quad of the type of the note, and may be still narrower. The half-measure note saves space in turned-over lines, and presents a neater appearance than that made by the straggling lines of the broad measure, with its frequent gaps of white produced by short lines that sometimes contain one syllable only.

The note in half measure may show an uneven number of lines in the two parallel columns, but the gap of white space at the end (sometimes nine tenths of the

broad measure) is not so offensive in the half measure, for by that treatment the blank must be less than that of some over-turns of a broad measure.

The use of half measure for notes gives to them a distinction that they do not have when set in a broad measure, and it differentiates them from the

extracts in a much clearer manner. This method will be found of service in giving a neater appearance to the page, especially when the notes are mainly made up of short citations, for they can be kept apart much better than when they have been set to appear in broad measure.

<sup>1</sup> Note 1 is distinct, for it stands apart in its own column, and does not seem a part of note 2.

<sup>2</sup> Note 2 is equally distinct; it stands apart from note 1, and cannot be confused with it.

Half measure should not be used for long lines of poetry, nor for the only note on a page when that note makes but two nearly full lines; but three lines will justify the use of half measure.

When long lines of verse are put in a note it is injudicious to break these lines in the middle to accommodate them to the half measure.<sup>1</sup> It is a better practice to use the broad measure; but when the verse will not be broken, the half measure will be found more acceptable.<sup>2</sup>

#### SIDE-NOTES

Side-notes, which add to the expense of composition, are not used as much as they were fifty years ago. The widths oftenest selected are one broad quotation (eight ems of six-point) and two narrow quotations (twelve ems of six-point). Types larger than six-point are seldom selected for explanatory matter in these narrow measures.

<sup>1</sup> See notes on page 110.

<sup>2</sup> See note on page 52.

Italic lower-case, frequently approved by many authors, is not a good selection : for italic has kerns which are easily broken, and its inclined letters contrast badly with the upright arabic figures that have to be used to specify dates, pages, or years. When permitted, use roman for side-notes.

#### CUT-IN NOTES

Cut-in notes, more troublesome than side-notes, are usually set in roman lower-case at least three sizes smaller than the type of the text. They need less space than subheadings. When set

A cut-in note  
of good form.

with a broad and clearly defined white line around each note they have distinction enough to compel the notice of a student.

A short square of white space in the text is an unusual form which attracts attention, but it does

School-book  
note in light  
antique type.

not offend the eye, as does any kind of bold jobbing type, which spots the page like a blot of ink. Request is

often made by publishers, who wish to give to cut-in notes the boldness of subheadings, for types of a bolder face, like antique or condensed title-letter.

Advertiser's  
cut-in note.

These bold types are not wisely chosen for any standard book. They may be used in school-books, but they carry

with them the suggestion of the overbold display of the advertising pamphlet. Italic is objectionable not only for its frailty, but for its weaken-

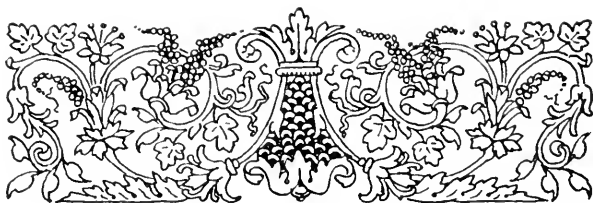
ing of the emphasis that may be more needed for the words or phrases of italic in the text. This objection applies with equal force to the selection of italic for side-notes.

#### CENTRE-NOTES

Centre-notes are rarely used, although they are unavoidable in pocket editions of the Scriptures, for which pearl or diamond types are required, with still smaller characters in roman and italic for the signs to indicate the references. For this purpose superior letters are preferred to superior figures.

#### SHOULDER-NOTE

is the name given to the note that appears in the upper and outer corner only of the page. They are used in law work to define sections or chapters, or for special purposes of cross-reference, as well as in historical work to specify dates. The words SECTION IV. in the upper right-hand corner of the facsimile from Marchand (page 172) show the position and style of the old-fashioned shoulder-note.



## XI

### INDENTION

**P**RINTED WORDS need the relief of a surrounding blank as much as figures in a landscape need background or contrast, perspective or atmosphere. Even in a book of solid composition there is invariably more white than black on the page. Much of it may be in the margin, but the amount of white put between the lines and within each letter is greater than is supposed. It is not merely by the selection of suitable types, but by the graduation of blank space about its lines, that a title-page is made attractive or repelling. When these blanks have been removed from a properly spaced title-page, and the lines are huddled, the effect produced will be as unpleasing as that of a squeezed theatrical advertisement in a newspaper. On the contrary, too much relief of white space

may be as unpleasing as too little. If the blanks of the title are too wide, so that the coherence of straggling lines is not apparent at first glance, the effect of good composition is destroyed.

What is of value for the title-page is of value also for the page of text. White space is required to make printing comprehensible. A new chapter is identified at once by a larger allowance of blank at the top of that page. A change of importance in the subject-matter of the text, like that of a document, extract, or letter, is more plainly indicated by putting a full blank line before and after the insert. A change of minor importance is indicated by putting a small square of white, known as the em quadrat, at the beginning of a new paragraph. This petty square of white makes a break in the regular outline of the page which arrests attention almost as plainly and more neatly than was done by the ¶ or ¶ which were the paragraph-marks of the early printers.<sup>1</sup>

Much more might be said about the importance of suitable blanks for title-pages and chapter headings, but the relief of white space produced by the quadrats which are most used in the composition of book texts is all that can be considered under this

<sup>1</sup> The repetition of these truisms may be of small value to compositors who have had experience in type-setting, but it seems to be sorely needed by the amateurs and the young compositors who are servilely imitating methods of huddling words which deservedly have been discarded for centuries. For an illustration of the old methods of pinching space and huddling words, see facsimiles on pages 34 and 173 of this book.

heading. The quadrats are enough to enable the compositor to make the forms of indention known as regular paragraph, hanging, motto, lozenge or diamond, half-diamond, squared, and diagonal.

#### PARAGRAPH INDENTION

The one-em indention for the regular paragraph is most frequent, but indention changes with varied forms of composition. For solid matter, one em at the beginning of a paragraph is enough to give the intended distinction of a change of subject. When the matter is wide leaded or white-lined, and the white space between lines is thereby made larger, two- or three-em quadrats are often used. These wide indentions are striking, but they have disadvantages. If the preceding paragraph ends with a single syllable, it is practically separated from its following paragraph by a full white line of irregular shape, which makes an awkward gap.

part of a paragraph ending with the overrun word  
so.

The overrun of the word so and the wide indention practically make an awkward white line between the two paragraphs, where it is not needed.

To prevent this disfigurement the closing lines of the first paragraph are often overrun and more widely spaced, so that the last word shall pass beyond the indention of the second paragraph. This hides the blemish of an irregular white line, but it makes objectionably uneven spacing.



The very wide indentions made by penmen, who sometimes begin a new paragraph in or near the centre of the sheet, should not be imitated in print. They are unpleasing even in script type.

There are some kinds of composition for which the indentation of one em only is insufficient. In all dialogue matter of many short paragraphs, some of them beginning with marks of quotation and some without, the indentation of one em and two thick spaces is sometimes used for unquoted paragraphs, and of one em only for paragraphs with quotation-marks. As the two quotation-marks and a following thin space (about the thickness of two thick spaces) occupy but a small portion of the type body, and give but little added blackness to the print, they do not apparently diminish the white space produced by the broader indentation of the unquoted paragraphs.<sup>1</sup> An indentation of one em for quoted and of one and two-third ems for unquoted paragraphs keeps the capitals in a vertical line, to the improvement of the composition. When the same indentation is made for all paragraphs the capitals will be noticeably out of line.

Indentions of three ems or more in a narrow measure are almost as wasteful of space as a full white line. A pleasing appearance can be given to open composition by one-em indentation and full white lines between the paragraphs. The object of indentation, the leading of the eye to a noticeable

<sup>1</sup> See illustrations on page 224.

white space that indicates a break in the discourse or writing, is defeated when that blank is made too wide, compelling the turning over of too many short lines. The proper adjustment of indention and of breaks at the ends of paragraphs is as important as even leading and even spacing.

#### WHEN PARAGRAPH INDENTION IS NOT NEEDED

The first line of any new chapter, even when that line does not begin with a large initial letter, or any first line of type following the white line usually put at the end of an extract or insert, needs no indention: the white line above the print is sufficient indication of a change in subject-matter. Nor is the one-em indention required under a short line of subheading, but if the heading fills the measure the one-em indention is proper.

#### FOR CIRCULAR LETTERS

Type-write your letter or circular on a prepared stencil sheet just as you would write it on paper. Then put the stencil in

#### THE NEW MULTIGRAPH and print

600 COPIES AN HOUR  
with ease and accuracy.

#### FOR CIRCULAR LETTERS

Type-write your letter or circular on a prepared stencil sheet just as you would write it on paper. Then put the stencil in

#### THE NEW MULTIGRAPH AND PRINT

600 COPIES AN HOUR  
with ease and accuracy.

The regular paragraph indention should never be used for a few lines of text in any form of displayed composition. These few lines may be set the full width of the measure when the last line fills

that measure, but they can be narrowed or half-diamonded with better effect. Display is damaged when there is much unbalanced irregularity in the blanks. When short lines are centred, displayed lines have the desired prominence, and the composition is made more symmetrical.

When two or more sizes of type are used on the same page, the paragraph indention of each size should be of uniform width. Foot-notes may be excepted when they are in half measure. When a foot-note in broad measure is a citation of authority not exceeding two lines, the first line may be full or nearly full, but the following line should be centred. The turning over in a separate line of the last syllable or of a few figures should be avoided by thin spacing when it is possible to do so.

#### HANGING INDENTION

When the first paragraph in a book is preceded by a summary of its contents or by a long text or motto under the chapter heading, or when a long rule or proposition within the text is followed by extended comment, the types and the indention of this specialized matter should be perceptibly different. A change in style as well as in size of type is needed to show a distinction in subject-matter. For this purpose preference is often given to the hanging indention, which makes the first line the full width of the measure and indents one

or more ems on the left all the lines following. When space will allow, the matter so treated may be preceded and followed by a full white line.

For unleaded composition, even in the broadest measure, the one-em indention of the lines following the first line is enough to give the matter distinction. For leaded matter an indention of one and a half ems is common, and two or more ems may be used for a summary in very small type; but two ems may be found too much for widely leaded lines of large type. A three-em indention in open matter makes composition lopsided and unsightly. The slight projection of the first line and the slight recession of the following lines are enough to arrest attention. Summaries of contents under a

## CHAPITRE II.

Son séjour en Italie.—Simon de Villeneuve.—Jean du Bellay.  
Langey.—Amours avec une Vénitienne.—Son talent comme  
poète latin.—Opinion de Buchanan et de Scaliger à cet égard.  
Bouhner, *Estienne Dolet*.

chapter heading, which are usually set in small type, may receive indention of the same width as that used for the regular paragraphs of the text. Indexes, directories, dictionaries, and all similar forms of composition abounding in short paragraphs, each beginning with a word intended to arrest attention, should have the first line of each paragraph the full width of the measure, and all following lines of that paragraph indented. With small type the indention of one en is enough.

**paper-mill** (pā'pér-mil), *n.* A mill in which paper is manufactured.  
**paper-mulberry** (pā'pér-mul'ber-i), *n.* See *Broussonetia*.  
**paper-muslin** (pā'pér-muz'lin), *n.* A glazed muslin used for dress-linings

In circulars or advertisements consisting almost entirely of concise paragraphs, often of two and never exceeding three lines, the hanging indention should be preferred. When set in usual paragraph style the projecting syllable of the second line is first seen, while the more important first word of the paragraph is not so noticeable. Composition with projecting second lines that often end with a broad blank always has a ragged and incoherent appearance.

Dialogue matter in a book will not be improved by the use of hanging indention, for it will be at variance with the regular indention of other paragraphs, and will destroy the uniformity which is of greater importance. The distinction of a hanging indention should be given only to a paragraph which has some marked peculiarity in its subject-matter. The bad turnovers that may happen in short paragraphs of dialogue matter do not warrant the change to a hanging indention.

#### HALF-DIAMOND INDENTION

This is a pleasing mannerism of the early printers, who used it not only for the title-pages of books,

but for the endings of chapters. The reader was notified by a gradual narrowing of lines that the paragraph so treated was hastening to a point and to its end. The half-diamond form prevented the lopsided appearance always presented when the last line had few words and showed great waste of white space. It was often used with good effect in the title-pages of Pickering, and it has been revived to advantage, not only for title-pages, but for other forms of displayed composition. It gives prominence to display lines, whether they are long or short, and symmetrically distributes the relief of white space that is needed for the display of type.

**That thou mayest the sonez and  
easier fynde (moste gentle reader) either the  
name of any persone or any other good  
mattiez contained in this booke, I  
haue here added a large and plaine  
Table after the ordze of the A.  
B. C. set out with the noun=  
bze of the leafe, where  
thou shalt fynde any  
suche thyng as  
thou desyrest  
to haue  
ther=  
in.**

The half-diamond and the lozenge-shaped indentions are unwisely neglected in open display work. Compositors frequently use paragraph indention for sentences of two or three lines, even when the last line ends in a turnover of five letters. It is always a blemish to allow an irregular white line at the end of a line of text and over a line of display.

In the title-pages of books half-diamond indention can be used with good effect for all groups of words that do not need special display. It prevents the useless display of many lines, with their space-wasting catch-lines, and makes a pleasing variation in the composition by its systematic irregularity of outline. It is not a favored style for dedications, in which words are seldom found that will allow of this treatment without the making of bad spacing or of divisions that are equally offensive.

#### LOZENGE INDENTION

This form of indention is troublesome, for it requires some preliminary calculation of the number of words to be so treated. The compositor begins the work by setting one word in the centre of the measure, and gradually increases the number of words in each succeeding line until the measure is filled. The indention in all following lines is increased until the matter closes in the last line with one word only. The lines may have to be repeatedly reset and justified before the proper shape is

produced. When lozenge indention can be made without uneven spacing or bad divisions, the effect

A TREATISE ON THE  
PROCESSES OF TYPE-MAKING,  
THE POINT SYSTEM, THE NAMES, SIZES,  
STYLES, AND PRICES OF  
PRINTING-TYPES.

is pleasing, but it is unwisely attempted within a narrow measure and with capital letters only.

MOTTO INDENTION

This form of indention is largely used by French printers for the mottos of title-pages and for paragraphs that call for special attention. To make it the compositor fills up one half or more of the measure at the left with quadrats, and sets the motto in small type, so that print shall appear on the right

On ne peut se figurer l'impression  
produite . . . par la mort du jeune  
Napoléon . . . J'ai même vu pleurer de  
jeunes républicains.      *Henri Heine.*

Motto of Rostand's *L'Aiglon*.

half of the title-page. It is a form used in England and America almost exclusively for some forms of law work in which the mannerisms of early Norman copyists are still maintained. It gives a marked prominence to subject-matter, but the composition so treated is always unsymmetrical.



#### NO INDENTATION

A new school of typography disapproves of the old-fashioned method of indenting paragraphs, and advises that the first letter in the first line of a paragraph be set flush with the measure, without the preliminary em quadrat. No objection can be made to this method when this first line has a full white line over it, as is usual at the beginning of a chapter, for the white line is an indication of a new subject as well as of the new paragraph. When matter is set solid, without any white line between paragraphs, the no-indentation method is not to be commended. It does not help the reader, and it may confuse him. If the last line of a preceding paragraph fills the measure, as sometimes happens, distinction between that paragraph and the one following is destroyed. Without the needed break of white between, the two paragraphs are made one.

#### SQUARED INDENTATION

This name is given to the squared and centred composition of short indented lines (often of capitals only) now in favor for undisplayed parts of a title-page. Every line is set with a wide indentation on each side, and with first and last lines always of the full width of the narrowed measure, so that they will take the form of a symmetrical square. This method is one form of rebellion against the old displayed

title-page which separated words in many lines of unequal length, making some absurdly large and others (catch-lines) unduly small, much to the waste of the white space really needed for a proper relief to the few lines of display. The new fashion is as artificial as the old, much more troublesome, and sometimes more unsightly. To make perfect all the lines of a squared paragraph of capital letters in a narrow measure, the words in some lines may have to be spaced between the letters; in other

OBSERVATIONS CONCERNING  
SPELLING, ABBREVIATIONS,  
COMPOUND WORDS, ITALIC,  
FIGURES, NUMERALS, SMALL-  
CAPITAL AND CAPITAL LET-  
TERS, DIVISION OF WORDS,  
EXTRACTS, LETTERS, NOTES,  
INDENTION. EVEN SPACING.

In this illustration of squaring, the letters are not hair-spaced, but the spaces between the words are objectionably uneven. Judicious hair-spacing is needed to lessen the gaps in the second, third, and eighth lines.

lines the words may have to be separated by spaces which are too thick or too thin. When this uneven spacing has been made, the letters in some lines seem to belong to different fonts. The spacing of letters changes the color of the lines; some words will seem too light and others too dark, and the general effect will be as disagreeable to a critical eye as that which would be produced by double or triple leading between some lines and the entire omission of leads between other lines.

#### DIAGONAL INDENTION

When two or more words intended for display in a poster or an advertisement are of nearly the same length, and are of equal value, but cannot be set in one line properly, and cannot be put in separate and full lines without making a display too bold for the occasion, nor centred without awkwardness of effect, they may be arranged diagonally in this fashion :

COURIER  
GAZETTE  
TRIBUNE

This can be done with a better effect when there is ample space for the use of leads to separate lines, but the triangular gaps of white do not favor easy composition on the side. Advertisers often fill the blanks with small type.

In a circular of plain and undisplayed type, the diagonal indention is wisely used for the address of corporations or societies which have titles too long to be arranged in one or two lines. It is the proper method for composing type in imitation of the superscription of the address on an envelope.

#### IRREGULAR INDENTION

Extracts inserted in the body of the text are often indented evenly with one em or two ems on each

side of the full measure. Another method indents the extracts two or more ems at the left and allows all lines to be flush at the right.<sup>1</sup>

Date-lines and signature-lines are habitually indented one em at the right end of the line. When there are many signatures to a document, each name must begin evenly at an arbitrarily fixed point on the left, regardless of the space made at the ending.

An address to a person or corporation at the beginning of a letter needs no indention for its first line, but the formal complimentary salutation of **Dear Sir** or **Gentlemen**, which is intended to follow the name of the person or the firm, should be indented one em.

The complimentary conclusion of **Yours truly** and similar phrases should be in a separate line, and indented, when it can be done, so that the last letter of the preceding line shall be at a regular distance from the beginning of the following line.

There are other forms of irregular composition for which set rules cannot be given, but this general rule may be observed: to give needed prominence to lines, space should be as evenly distributed as the nature of the work will allow.

Nor can arbitrary rules be given for the indention of poetry. It is customary to give similar indention to the lines that rhyme, but there are authors who insist on their own treatment of indention,

<sup>1</sup> See chapters on Small Capitals, Extracts and Letters, and Subheadings for fuller illustration.

which is sometimes notably irregular. Reprints of the sonnets of the seventeenth century should preserve the indention of their first editions.

Since honour from the honourer proceeds,  
How well do they deserve, that memorize  
And leave in books for all posterities  
The names of worthies and their virtuous deeds;  
When all their glory else, like water-weeds  
Without their element, presently dies,  
And all their greatness quite forgotten lies,  
And when and how they flourished no man heeds!  
How poor remembrances are statues, tombs,  
And other monuments that men erect  
To princes, which remain in closed rooms  
Where but few behold them, in respect  
Of books, that to the universal eye  
Show how they lived; the other where they lie!

*John Florio, 1615.*

As a collection of poems in different measures must have lines of unequal length, it is impracticable to give rules for absolute uniformity, but care should be taken to regulate the indention so that lines will not turn over unnecessarily. Odes with lines of uneven length must be indented irregularly, to keep the body of the text matter as nearly as possible in the middle of the page. When odes are set in narrow measure, it is better to turn over an occasional long line rather than print most of the lines out of centre.



## XII

### SPACING

**C**OMPOSITION is made more pleasing when the spaces between words seem to be of the same width in all lines on the page. A reader is repelled by print in which words have been separated, as they may be occasionally, by two three-to-em spaces in the first and by five-to-em spaces in the next line. Quite as unsightly are lines that have been thick-spaced at one side and thin-spaced at the other. Spacing of either kind, as is shown in this paragraph, is a disgrace to the printer; it is a fault for which there is seldom acceptable excuse.

Even spacing is not easily secured. Whether the measure is narrow or wide, whether the type is fat or lean, the compositor has to put in type the words as set down in his copy. He must divide words on syllables only; but some syllables and some words

have many letters and may not be divided at all. He cannot compress the types, or abbreviate a long word, as was the prevailing practice in the early days of type-setting. He often faces the dilemma of a bad division to prevent wide spacing in one line and thin spacing in the next line. To avoid either fault he may have to overrun and respace preceding lines so that he can take in or drive out the clumsy word that threatens uneven spacing or wrong division. In an ordinary measure, twenty ems or more wide, the threatened blemish may be prevented by overrunning, but there may be narrow measures in which this expedient is impracticable. Even in a broad measure he will find indivisible words, proper names, and large amounts in arabic figures, which are great hindrances to even spacing. It follows that absolute uniformity in spacing is impossible. When we insist upon the division of words on syllables only, we must tolerate some unevenness in spacing, and be content with approximations to an ideal but unreachd standard.

#### LETTERS NEED SPACES OF UNEQUAL WIDTH

To make spacing seem even, the spaces between words must not be of the same width. Allowance must be made for some irregularities in the shape of different characters: letters like o and e occupy but one half of the type body; points like . , — ' much less than one half; ascending or descending

letters, like d, b, g, y, and the capitals, about three fourths; others, like j and Q, nearly the full height of the type body. Some are upright, like l and H; others are angled, like A and L, or Y and W. When a word ends with the letter d, and the next word begins with the letter h or H, the space between

Qdpse-, 'HYMLj

them may be wider than it is between a word ending with e and the next word beginning with o. On the contrary, a word ending with y when followed by another word beginning with W should have a thinner space between them. Short letters like o, e, s, c, at ends and beginnings of words take thin spaces. Irregular characters, like ., ', that fill but a small portion of the body, and angled characters, like y, w, A, L, Y, V, etc., at the ending and beginning of words, should have the bits of blanks made by their irregularities reckoned as a part of the spacing. It is not practicable to make these distinctions with small types, but a discrimination in the selection of spaces is desirable and even necessary with types larger than twelve-point.

These niceties are possible in hand composition only. In the work of automatic type-setting and justifying machines a special adjustment of spaces between words in the same line is impossible. In



newspaper work with type on six- or seven-point body, unevenness in spacing is held of but slight importance, but unevenness is not allowed in good book-work from hand composition with large type. In the display lines of title-pages and even of many subheadings, an intelligent discrimination in the selection of spaces is of great importance.

#### TOO WIDE AND TOO NARROW SPACING

For solid composition in ordinary lower-case letters of standard width the space most used is the three-to-em space. For wide-ledged matter the en quadrat is frequently substituted, and this is wide enough for most open composition. The "pigeonholing" of matter produced by the use of two thick spaces or of em quadrats between words in wide-ledged matter, as is shown in these lines, was once in fashion, but it is now generally disapproved.

Five-to-em- or hair-spacing of lines of text may be passed occasionally in solid composition when ordered on the final revised proof of an author, but it is offensive in ledged matter. It must be tolerated when it prevents the turning over of a syllable in a line of poetry, yet it is unsightly. The hair-spacing of solid composition, sometimes unavoidable in the final correction of hurried proofs, is shown in two lines of this sentence, and may be found in good work, but it is always a misfortune.

Uneven spacing in the same line is without excuse. When three-to-em spaces do not fill the measure they must be supplanted with en quadrats or two five-to-em spaces. When three-to-em spaces are too much they should be changed for four-to-em or five-to-em spaces. In composition by hand this change of spaces should be evenly done between all words as far as the irregular forms of meeting letters will allow.

It is always desirable to have a little blank at the end of a paragraph to show more plainly the ending of the last line of that paragraph, but this last line should not be spaced closer or wider than the preceding line.

#### LEAN AND FAT TYPES NOT SPACED ALIKE

A fat letter of fifteen or more ems to the alphabet will bear much wider spacing than a thin letter of twelve ems or less. Condensed letter, on the con-

This form of condensed type should be spaced with five-to-em spaces

For expanded type use en quadrat  
trary, should be thin-spaced invariably. The proper space between words in any type is fairly indicated by the blanks between the stems of the letters m and n of that type, which will be wide in fat and narrow in lean type, and should be a safe guide for the determination of correct spacing.

## SPACING OF CAPITAL LETTERS

The composition of capital letters only, which are generally twice as high and twice as wide as the round letters of the lower-case series, needs spaces twice as wide as those between lower-case words, and leads twice as thick as those between lower-case lines. The en quadrat is the least permissible space between words set in capitals; two three-to-em spaces are better, but the em quadrat may be allowed in a head-line of two-line letter when it is surrounded by much open space.

IN THESE LINES OF CAPITALS  
THE WORDS IN THE LINES ARE  
HUDDLED AND HARD TO READ<sup>1</sup>

THE WIDER SPACING AND THE  
THICKER LEADING OF THESE  
LINES MAKE EASIER READING

Capital letters in all lines of large display often require unequal spacing, for characters like A, Y, L, J, P, V, W are of irregular form, and when two

<sup>1</sup> Thin spacing is practised by several eminent disciples of the fifteenth-century school of typography, apparently on these grounds: As the early printers made exclusive use of one thin space, we should use the thin space only. It is held that this thin space is wide enough to separate words and even sentences.

The em quadrat between sentences and the three-to-em space between words are rated as waste white space, and are a vexation to one who admires the mannerisms of medieval copyists. If a sentence ends within the line, omit all space after it; let the capital letter of the new press on the period of the last sentence.

or more meet in one word, and are preceded by upright regular letters, the irregular letters show too much of white between their stems or thick strokes. The unpleasant contrast between regular and irregular characters can be diminished by putting a thin space between all the upright letters. When capitals with upright stems are thin-spaced and meet letters of irregular form not spaced, all will seem to be apart at uniform distance.

## HEMINGWAY HEMINGWAY

When there is much white space on the page or about one or more lines of capital letters printed thereon, single capital letters may be wide-spaced with propriety, providing that the spacing be made apparently uniform in all lines, and will not produce unsightly divisions of some syllables. If single letters are spaced, the ordinary spacing between words should be proportionately increased. In no case, however, should the space between single letters be greater than that between adjacent lines. It is a sad disfigurement to a title-page to have two picas between the letters of a bold display line and but one pica of blank between the proximate lines.

### SPACING AFFECTED BY PUNCTUATION

Quote-marks should have hair-spaces put between them and the quoted matter in every place where

they abut or interfere with upright letters. The capital A, with its broad-angled shoulder, does not need this intervening hair-space, nor is it needed in a closing quote that follows a period or comma, but it is needed in every place where the tail of the quote touches the stem of a letter. French printers give more distinctness to the quote-marks by the use of the thick space before and often after all quotations that do not end with points.

“These quote-marks are too close to the letters”

“These quote-marks set off with proper space.”

Dashes used as marks of punctuation should be separated from their adjoining text letters by the hair-space or the five-to-em space. When a comma (rarely needed) precedes the dash, the space may be omitted, for the blank above the comma is enough to prevent its interference. In electrotpe work the f at the end or the j at the beginning of a line, if kerned, should have that kern kept within the line of the page by a protecting thin space, for the kern may be broken off in moulding. This remark applies to all characters projecting beyond the page.

If it is possible to do so without uneven spacing, avoid placing an em dash at the beginning or at the end of a line. The dash makes a gap in the regular outline of the page.

Dashes of two ems or more should not be used to mark a break. For an ellipsis make use of three periods two spaces apart.

## SPACING OF LETTERS

In the narrow measure of eight ems or less, as is usual in side-notes, or in text matter led down the side of illustrations, there must be some irregularity of spacing. It often happens that one word only can be put in a line, and that this word will not fill the measure; but no attempt should be made to close it entirely by spacing the letters of that word, for this spacing of letters alters the character and the color of the composition, and makes a much more unpleasing blemish. The unavoidable of the short line is apparent, and no attempt need be made to remedy unavoidable fault.

A side-note  
unwisely  
spaced out.

A side-note  
unspaced,  
but proper.

## SPACING OF BLACK-LETTER AND LOWER-CASE

Black-letter should always be thin-spaced between words, and thin-leaded, if leaded at all, but it will be more pleasing when set solid. Its letters should never be spaced, for the spirit of all black-letter forms is based upon their compression and compactness, and a widening of the set or of the space between letters destroys the true spirit of the style.

## Unwise spacing of black-letter

### At its best when letters are unspaced

Script type should never be wide-spaced in any position. When capital letters used as abbrevia-

tions follow one another, as in N.Y. or S.C., there need be no space between these letters.

*The City of Nicon, S. C.  
Borough of the Bronx, N. Y.*

Lower-case characters, always of irregular shape, filling from one fourth to three fourths of the type body, are made more irregular or more sprawling by putting spaces between the letters. The effect first produced by the spacing of lower-case letters is that of incoherence; the next is that of a too apparent striving after quaintness or eccentricity,

## The Eve of St. Agnes The Eve of St. Agnes

which should be unpleasing to any reader. When the type selected is not large enough to occupy the measure, use type of a larger size. If this cannot be done, leave the letters unspaced.<sup>1</sup>

<sup>1</sup> These suggestions are flatly contradicted by the teaching and the practice of a new school of typography, which directs that all lines must fill the measure. The order must be enforced for the shortest word in the broadest measure. The space to be put between letters may be an en quadrat or a three-em quadrat. I have seen the date of 1900 at the foot of a title-page so widely spaced, with six or more em quadrats separating the digits, that

Leaded poetry may be spaced with the en quadrat, especially when it is double-leaded or white-lined; but the en quadrat does not improve the appearance of poetry set solid, however wide the measure. Many compound words in one line may make over-wide spacing between words. This blemish can be amended by putting a thin space on each side of the hyphen.

Compositors on time, and piece-hands who make alterations on time, have no excuse for the neglect of even spacing. Piece-compositors who have to take back and overrun for more even spacing should claim pay (even before first proof) for the time so spent. The proof-reader who passes uneven spacing is in fault; to keep his own reputation he should discipline compositors who are slovens in spacing.

its significance was not comprehensible at first glance. This new fashion began with the recent revival of the mannerisms of medieval illuminators, who, to give the desired prominence to a large and highly ornamented initial letter, ordered the copyists to sprawl dislocated letters to fill vacant space by the side of or over the initial. The proper coherence of letters and words had to be sacrificed; the blank space had to be filled whether it did or did not justify lettering.

Another warrant for too wide spacing is to be found in the uncouth title-pages of some English printers of the seventeenth

century who had scant supply of quadrats and had to fudge for needed sorts. Every compositor who has had experience in any petty printing-house of 1845 may recall the expedients he had to resort to in composing lines of large types destitute of quadrats and spaces. If the first and last letters of the line to be displayed were placed at the ends of the measure, he could fill that line with spaces or quadrats of any smaller body. To a printer who has had this experience, it is not a little amusing to remark that all these imitations of scamped workmanship are now paraded as evidences of superior taste.





### XIII

#### QUOTATION-MARKS

**Q**UOTATION-MARKS of commas only, put in the outer margin, were used by Morel of Paris before 1557. Ménage's marks, made a century later, were of this form : « » . They were put in the centre of the type body, so that they could be reversed and printed in pairs for the beginning and the ending of a quotation. They were not common in books of the eighteenth century. When English printers did decide to mark quotations, they refused the French form, and made a very awkward substitute by inverting two commas for the beginning and using two apostrophes for the ending of the quotation. The quote-marks so substituted “ ” are what Moxon calls a makeshift device, for these signs, wrested from their first purpose, are not symmetrical mates : the apostrophe

on the five-to-em body is made thinner than the comma on the four-to-em body, and their knobby endings are not in true line. Unlike other characters in the font, they occupy the upper part of the body, and leave an unsightly blank below, often to the detriment of even spacing.

When a mark of quotation has to appear before a two-line letter at the beginning of a chapter, the turned commas used for that purpose should be of the type of the text, and be justified in at the side or over the head of the two-line letter. It is a serious blemish to any page to select commas to mate with the large initial used in the first paragraph.

#### WHEN QUOTE-MARKS ARE NOT NEEDED

The purpose of quote-marks within the text is to inclose the exact words of another writer, so that the reader at a glance can differentiate the words quoted from those of the author. When used with discretion quote-marks are helpful; too lavishly used, they disfigure print and really degrade the style of the writer. There are phrases in the Bible, in Shakspeare, Milton, and other famous authors, which by their terseness have become what may be called verbal coins in the English language, and their origin and value should be known to every reader. To fence in with quote-marks phrases like these — not of an age, but for all time; the knell of parting day; the observed of all observers;

to the manner born — implies on the part of the author a low estimate of the reader's knowledge of literature. It is an intimation that he has not read these phrases and knows little or nothing of the writings of good authors. This remark may be applied to all trite proverbs and hackneyed sayings, which do not need quote-marks any more than they need foot-notes citing author, book, and page.

No fixed line can be drawn between the proper and the improper use of quote-marks, which may be proper on one occasion and not on another. The author, not the compositor, must avoid the imputation of filching the language of another writer by omitting the quote-marks, as well as that of a pedantic precision by inserting them where they are not needed and may be a positive offence. The compositor has no choice; he must follow copy.

When a sentence or a long extract from another writer is incorporated in the type of the text, two turned commas are usually placed at the beginning and two apostrophes at the end of the incorporated matter. If the extract consists of two or more paragraphs, the turned commas should be used at the beginning of every paragraph, but the doubled apostrophes appear only at the end of the quotation.

There have been authors who held that quote-marks at the beginning and the end of an extract extending over one or more pages were not emphatic enough to catch the eye of a casual reader.

To prevent any misunderstanding as to the limit of the quotation, doubled commas were inserted at the beginning of every line by many printers of the first half of the nineteenth century.<sup>1</sup> Nor is this fashion entirely obsolete; doubled commas at the beginning of lines are used occasionally in legal documents and in the columns of newspapers, but this style is out of fashion in good book-work. The long quotation or extract is specially indented or is shown in a smaller type, with equal clearness to the reader and with better effect in the print,<sup>2</sup> but when double quotes are clearly marked in copy, the compositor must insert them without question.

When an author objects to quote-marks at the beginning of every line of a long extract or document, but insists on its appearance in the type of the text, the distinction desired for this extract may be made by indenting all the lines one em on each side or by a deeper indention on the left.

#### SINGLE QUOTES

British printers sometimes use single instead of double quotes, but not with advantage to the print or help to the reader. The single quote-mark, a feeble sign at its best, and especially feeble when the tails of the characters are worn, should be reserved for the quote within a quote, as will be shown in following illustrations.

<sup>1</sup> See letter on page 162.

<sup>2</sup> See extract on page 163.

When special attention is invited to any word, it is customary to inclose it in single quote-marks, as :

By ‘experiment’ is meant the process of altering the arrangements presented by nature.

In this illustration the single quote-mark is the accepted substitute for the old fashion of putting the word *experiment* in *italic* or beginning it with a capital. The single quote is of real service when it identifies unmistakably the exact word used by a speaker or writer, but it will prove an irritating precision when it is repeated too often in subsequent citations of that word.

#### QUOTE-MARKS NOT USED IN THE BIBLE

It has been said that the conversation of different speakers would be unintelligible or confused if the words of each speaker were not inclosed in quote-marks. A careful reading of the following dialogue, as presented in the authorized version of the Bible, will show that quote-marks are not needed as much as is commonly supposed to distinguish the words of different speakers.

And he came unto his father, and said, My father : and he said, Here *am* I ; who *art* thou, my son ?

And Jacob said unto his father, I *am* Esau thy first-born ; I have done according as thou badest me : arise, I pray thee, sit and eat of my venison, that thy soul may bless me.

And Isaac said unto his son, How *is it* that thou hast found *it* so quickly, my son? And he said, Because the LORD thy God brought *it* to me.

And Isaac said unto Jacob, Come near, I pray thee, that I may feel thee, my son, whether thou *be* my very son Esau or not. *Genesis*, xxvii, 18-21.

#### QUOTE-MARKS NOT NEEDED FOR SMALLER TYPE

The quotation or extract which is set in smaller type and is made a separate paragraph needs no quote-marks. Change of size is enough to show that it is not a part of the text. When the name of the writer of the extract is given in the text, or in a credit or foot-note, quote-marks are a useless formality.<sup>1</sup>

General Denvers said:

There may have been individual guards who were rude, but rudeness was rare. The officer could scarcely ever visit the prisoners.

But when the quotation or extract is made a part of the paragraph, the quote-marks must be used.

In his testimony Mr. Wyeth said that "two men, for an infringement, were compelled to 'mark time' for more than an hour."

As there we stood, on me the Mantuan faced  
His eyes, and thus he spake: "Both fires, my son,  
The temporal and the eternal, thou hast seen."

*Virgil's farewell to Dante.*

<sup>1</sup> See page 163.

When a compositor is uncertain as to the proper use of quotation-marks in copy not systematically prepared, he should use quote-marks for the exact words only of the writer or speaker.

This was his written promise to me: "I agree to pay you one hundred dollars on the first day of June, 1896."

But there should be no quotation-marks when the statement is worded after this manner:

He advised me by letter that he would, on the first day of June, 1896, pay me one hundred dollars.

Quotation-marks are frequently used in editorial comment to stigmatize objectionable quoted words.

His fondness for the big or unusual words and phrases "empyrean," "nadir," "capriccio," "cui bono," "coup d'état," shows that he has been to a feast of languages and stolen the scraps.

When a compositor finds these marks in his copy he must follow copy, even if he doubts, as does the writer, whether the quote-marks add anything to the force of the comment.

When a word or phrase has been made the subject of special and caustic criticism, this word or phrase is usually inclosed in quotes when it first appears in the comment; but if the quoted word or phrase has to be frequently reprinted, the quotation-marks may be suppressed in the repetitions.

## PUNCTUATION BEFORE AND AFTER QUOTE-MARKS

Quotations of isolated words or phrases, as in the last example, do not need a dash, comma, or colon after the introductory clause. Nor is a point always needed when the quoted words are long enough to make an independent sentence, as in :

Cobbett's remark, that "the apostrophe ought to be called the mark, not of *elision*, but of *laziness* and *culgarity*," is as true now as it was then.

In this example the flow of thought and expression is continuous; there is no break in language, and a point is not needed after the word that.

When the quotation is long, or when it is introduced in a formal manner, it is usually preceded by a colon, as :

In describing the influence of a great orator over an audience, Sheridan says: "Notwithstanding the diversity of minds in such a multitude, by the lightning of eloquence they are melted into one mass; the whole assembly, actuated in one and the same way, become, as it were, but one man, and have but one voice. The universal cry is, Let us march against Philip! let us fight for our liberties! let us conquer or die!"

Quotation-marks should be separated by a thin space from adjacent or abutting letters when they press them too closely. When a closing quote is at the end of a clause or sentence that also ends



with a period or comma, the thin space may be omitted, for the blank over the period or comma is enough to show the separation. When a dash is used to mark broken or interrupted speech, the quote may come close after the dash.

When words are purposely omitted in a quotation, this omission should be marked by the use of three periods about two spaces apart.

There is an old but unwritten rule, fairly observed by many compositors, that the closing marks of quotation always should be put after the comma or the period in all places where these points are needed. This practice, proper enough in many instances, seems to have warranted the frequent but erroneous insertion of these marks after every point of punctuation and even after a final parenthesis. The proper place of the closing marks of quotation should be determined by the quoted words only; they must inclose these words, and no more; they may be before or after the points, according to the construction of the sentence. When the quotation makes a complete sentence, put the quotation-marks after the period at the end of that sentence; when the quotation is at the end of but a portion of this sentence which terminates with a colon, semicolon, or any other point, then put the marks before the point. The mark of punctuation intended to define the construction of the completed sentence should not be made a portion of the fragmentary quoted matter.

It was presented as a "substitute" for a previous motion to substitute the minority for the majority report (*i. e.* to strike out the majority proposal for "a brief summary of the reformed faith").

It was the baker's chance, and he took it. . . . "I played 'The Heart Bowed Down' under his window, and he sent word for me to come and play it again in the kitchen. Ah, that is a good song, 'The Heart Bowed Down'!"

### QUOTES WITHIN QUOTES

It often happens that a quoted word or phrase in the body of a much longer quotation must be distinguished by another series of quote-marks, as is shown in the example:

"If the physician sees you eat anything that is not good for you, he says, 'It is poison!' If the divine sees you do anything that is hurtful to your soul, he says, 'It is damnable!'"

The interior quotation is usually made with one inverted comma and one closing apostrophe, and is known as a single quote. Some printers reverse the order, using the single quote for the long and the double quote for the short quotation. Drew does not object to this practice,<sup>1</sup> but it is not common in America.

A third series of quote-marks may be ordered by the author to appear within the second series

<sup>1</sup> Pens and Types, p. 119.

as an interior quotation. As this second quotation is usually defined by single quotes, the third quotation really requires a new set of signs. Bigelow advises that this third quotation be inclosed with double quotes, as is customary with the first quotation, but recommends that the marking of this third quotation be "avoided if possible, especially when the three series of quote-marks come together at the close."<sup>1</sup> If the author insists, the inclosure of a third quotation cannot be avoided, but two inverted periods might be enough to give the slight distinction demanded. Five series of quote-marks in a row at the end of a sentence, with unavoidable bad spacing, are highly objectionable.<sup>2</sup> They do not clarify but really muddle the meaning, as the following example will clearly show. In the Gospel according to John (x, 34) is this verse :

Jesus answered them, Is it not written in your law,  
I said, Ye are gods ?

Without any quotation-mark this verse is entirely intelligible. Assuming that it is part of a longer

<sup>1</sup> Punctuation, p. 42.

<sup>2</sup> I have seen a manuscript in which the author had tried to use five distinct series of quote-marks. After a descriptive text, which was but a preface, came :

1 The confession or narration.

2 Letters explanatory.

3 Letters within letters.

4 Dialogue matter.

5 Quotations within dialogue.

As might be supposed, the placing of quote-marks was not consistent in the manuscript. When the author saw in the proof of the first chapter the bad effect of these fivefold markings, he had to confess that the reader would understand the subject more clearly if the use of quote-marks were confined to two series only.

sentence from a modern author, and applying to it old rules of punctuation, it should be so rendered :

“ In the New Testament we have the following words :

‘ Jesus answered them, “ Is it not written in your law, ‘ I said, “ Ye are gods ” ’ ? ” ” ”

Here are five quotations. These absurd repetitions of turned commas and apostrophes are the logical application of an old rule carried much beyond its legitimate purpose.<sup>1</sup>

It is but a step from the sublime to the ridiculous, and from clearness to confusion.

#### NEEDLESS USE OF QUOTE-MARKS

A notable example of the needless use of single quote-marks may be seen in the *English Past and Present* of Richard Chenevix Trench.<sup>2</sup>

There are in every language a vast number of words which are indistinguishable to the ear, but are at once distinguishable to the eye by the spelling. I will only mention such as are the same parts of speech ; thus ‘ sun ’ and ‘ son ; ’ ‘ reign,’ ‘ rain,’ and ‘ rein ; ’ ‘ hair ’ and ‘ hare ; ’ ‘ plate ’ and ‘ plait ; ’ ‘ moat ’ and ‘ mote ; ’ ‘ pair ’ and ‘ pear ; ’ ‘ air ’ and ‘ heir ; ’ ‘ ark ’ and ‘ are ; ’ ‘ mite ’ and ‘ might ; ’ ‘ pour ’ and ‘ pore ; ’ ‘ veil ’ and ‘ vale ; ’ ‘ knight ’ and ‘ night ; ’ ‘ knave ’ and ‘ nave ; ’ ‘ pier ’

<sup>1</sup> Wilson, Punctuation, p. 160.

<sup>2</sup> Edition of Redfield, p. 179. Pages 106-111 of this book swarm with single quotes. It should be

noted that these closing quotes are wrongly placed after the semicolons. They should be before them.

and 'peer;' 'rite' and 'right;' 'site' and 'sight;' 'aisle' and 'isle;' 'concent' and 'consent;' 'signet' and 'cygnet.'

If every quote-mark had been omitted the illustrations would be clearer. The eye is unavoidably diverted from the words to the points; the mind is confused by the repetition of undesired signs. To read line after line bristling with these points is as irritating as a walk through brier-bushes.

The following extract is another exhibit of a needless use of the marks of quotation. If every one had been suppressed the matter would be more easily comprehended. The use of a capital letter for the first word in each title is enough to show its separation from titles preceding and following.

Here is a partial list of works, very infrequently heard nowadays, of which I have preserved a record: "Rienzi," "Nero," "The Barber of Bagdad," "The Taming of the Shrew," "Hernando Cortez," "Merlin," "Mireille," "Masaniello," "Le Pré aux Cleres," "Dinorah," "L'Étoile du Nord," "Robert le Diable," "Si j'étais Roi," "Le Postillon de Lonjumeau," "Le Voyage en Chine," "Les Dragons de Villars," "Paul et Virginie," "Die Weisse Dame" ("La Dame Blanche"), "Les Contes d'Hoffmann" (Offenbach's only serious opera), "Don Pasquale," "Lucrezia Borgia," "L'Elisir d'Amore," "Crispino e la Comare," "I Puritani," "La Gazza Ladra," "Un Ballo in Maschera," "La Forza del Destino," "I Lombardi," "Luisa Miller," "Ione," and "Il Guarany."

## QUOTE-MARKS FOR FOREIGN WORDS

Occasional words and phrases in foreign languages are often set in *italic*; but when these words make one or more sentences of the paragraph they are more frequently put in roman with quote-marks.

Quotation-marks are rarely needed to inclose a foreign word, phrase, or sentence in *italic*. Occasions may arise, but these occasions are exceptionally rare. Use one or the other, but do not use the two together unless the two are positively ordered by the author. The compositor must follow copy, but the author should be reminded by the proof-reader that this double emphasizing savors too much of the methods of an advertisement writer.

## FRENCH METHOD OF USING QUOTE-MARKS

The French method of using quote-marks is much simpler than ours, as will be seen in this extract from *Le Nabab*,<sup>1</sup> by Alphonse Daudet.

- « Vous avez lu ?  
 — C'est épouvantable.  
 — Croyez-vous la chose possible ?  
 — Je n'en sais rien. En tout cas, j'ai préféré ne pas amener ma femme.  
 — J'ai fait comme vous . . . Un homme peut aller partout sans se compromettre . . .  
 — Certainement . . . Tandis qu'une femme . . . »

<sup>1</sup> Edition of Charpentier, Paris, 1877, 12mo, p. 288.

There are two speakers in this dialogue, but the words of each speaker are sufficiently distinguished by the new paragraph and its forewarning dash. Quote-marks are used at the beginning and at the ending only of the entire dialogue, and are they not enough? They are sparingly employed in the paragraphs of French dialogue matter even when the speech is broken and explanatory words are added to the sentences of dialogue matter.

« Faites, faites . . . . Au point où nous en sommes, je puis travailler sans vous.

— Oh! oui, dit le docteur, l'œuvre est à peu près terminée. » <sup>1</sup>

According to American and English usage, closing quotes should be inserted after *oui*, and beginning quotes before *l'œuvre*. Are they really demanded? Can there be a reader so obtuse as to need more quote-marks to show that the words *dit le docteur* were not spoken by the doctor?

The French quote-marks for the beginning as well as for the ending of the quotation are more distinguishable than ours as to form, and are distinctly set off from the inclosed words by a thick space. So treated, the quote-marks are quickly recognized. Our method huddles the marks too close to the quoted matter, as if they were signs to be ashamed of and to be reduced to insignificance.

<sup>1</sup> Ibid., p. 125.

## QUOTE-MARKS IN POETRY

Quote-marks disturb the regularity of indention in poetry. Two turned commas and the following space are nearly as wide as the em quadrat of indention. Feeble as marks, when reckoned as part of the blank they defeat the purpose of indention.

“ And everybody praised the duke  
 Who this great fight did win.”  
 “ But what good came of it at last ? ”  
 Quoth little Peterkin.  
 “ Why, that I cannot tell,” said he ;  
 “ But ’t was a famous victory.”

The second and fourth lines, made to rime, are indented in other stanzas of this poem, and so they are here, yet they do not seem to be indented at all.

When quote-marks begin one of two adjacent lines not made to rime, the regular (so-called) indention makes decided irregularities.

He holds him with his skinny hand.  
 “ There was a ship,” quoth he.  
 “ Hold off, unhand me, grey-beard loon ! ”  
 Eftsoons his hand dropt he.

Indention could be made apparently uniform by indenting unevenly to keep the capitals in vertical line, but this method is often forbidden. A symmetrical arrangement of composition is not possible when quote-marks are rated as integral parts (which they are not) of the sentence.



## QUOTE-MARKS FOR TITLES OF BOOKS

The titles of books and periodicals and of plays and operas are sometimes set in italic and sometimes inclosed in quote-marks.<sup>1</sup> Italic is preferred by bookish men, but quote-marks (easily set by the compositor) are more common.

Every attempt to enforce the rule of italic only or of quotes only for the names of books will have to encounter many exceptions. No writer thinks it wise to italicize or put in quote-marks the Bible, the Odyssey or the Iliad, the Inferno or Paradise Lost, for it is to be supposed that these books are well known by name. If we do not fence in these titles with quote-marks, should we use them for *Hiawatha* or *Marmion*, for the *New York Herald* or for the *Edinburgh Review*? The compositor or the proof-reader who tries to maintain uniformity in specifying titles does not find it easy to direct where the quotes should or should not be used.

Bibliographers have not changed the practice of specifying with italic the titles of books men-

<sup>1</sup> "In examining *The Atlantic*, *Nation*, *Scribner's Monthly*, *Harper's*, *Magazine of American History*, *Lippincott's*, *Popular Science Monthly*, *International Review*, *New Englander*, *London Quarterly*, *British Quarterly*, *Westminster Review*, *Edinburgh Review*, *Contemporary Review*, *The Fortnightly Review*, we find that thirteen of these use quota-

tion-marks and four use italics in referring to the titles of books; eleven use italics and six use quotation-marks in referring to magazines and papers." W. J. Cocker, *Punctuation*, p. 45. (In this list but fifteen periodicals are specified.) A similar irregularity of practice may be noted in periodicals of more recent date.

tioned in the text, and their practice is preferable in all books about books.<sup>1</sup> Italic makes the title plainer to the reader, but the quote-marks are more convenient to the printer.

When it is supposed that the exact words of the title of a book may not be well known to the general reader, its title, when mentioned in a text, may be quoted, but care should be taken to give with precision the exact words. To cite any printed title from memory is always unsafe; there is a probability that the writer will add or omit some words. Gibbon's "History of the Roman Empire" is here wrongly quoted; it should read, "The Decline and Fall of the Roman Empire." A long title like this need not be put at length in the text; it is better practice to give the full title in a foot-note, in which position it does not need italic or quotation-marks. A reference to Froude's History or Parkman's History is a very inexact citation, for Froude and Parkman have written many histories.

An early copy of George Kennan's "Siberia and the Exile System" was sent to Emperor William of Germany, at his own request.

Sir Noel Paton perhaps profited more by his "Pursuit of Pleasure," which sold for £2000, than by all his early religious paintings.

<sup>1</sup> Italic, however, is not often used for the titles of books in foot-notes, but it should be used, as is done in some notes on previous pages of this work, in any extract intended to present the exact words and the style of the quoted writer.

## CHARACTERS IN PLAYS AND NOVELS

In comments on plays, the names of the characters are usually put in *italic*, and the name of the play in roman inclosed in marks of quotation. The intent is to prevent possible confusion in the mind of a reader between the real men of history and the heroes of fiction. *Julius Caesar* as a character of Shakspeare should be in *italic*; "Julius Caesar" as a play must have marks of quotation; Julius Caesar as author or statesman must be in plain roman, and take no special badge for identification. These are nice distinctions, easily made and useful for ordinary cases, but not so easily observed when the proof-reader is expected to particularize with typographic badges the persons of classical history or mythology. Some editors refuse these distinctions, putting only the names of characters in quotation-marks, as in the following example.

In "Othello" Salvini found a part wherein all the passion of his southern blood had free course and was glorified. Though he played "Iago" more than once, the cold villainy of that character was less acceptable to his impulsive art than the love and jealous anger of the Moor.

There are other editors who will not accept the quotation-marks for the characters in novels, nor are they really needed in the specifications of names in the following paragraphs.

Dickens derived his mirth from the old giants of English fun. Mr. Squeers and Sam Weller, Mrs. Gamp and all the Pickwickians, Dowler and John Browdie, will live while there is a laugh among us.

Take the indignation of Alceste, the self-deception of Tartufe, the blasphemy of Don Juan — who beside Molière ever combined such humor, such wit, such irrepressible mirth?

### NAMES OF VESSELS

Quote-marks are used by some writers to inclose the names of vessels, but others put the words in *italic*. There may be occasions for which it is expedient to distinguish the names of vessels from the places that gave them name, to prevent confusion in the mind of the reader, but these occasions are rare. This extract from Bigelow<sup>1</sup> should be enough to show that quote-marks for this purpose are not needed in ordinary descriptions.

A collision took place on the Sound on Friday night between the steamers Stonington and Narragansett. The Narragansett soon began to sink, and immediately took fire. The steamer City of New York sent boats to their assistance, and took a large number of passengers off the vessel. During Saturday the steamer Relief, of the Coast Wrecking Company, arrived at the scene of the disaster. The schooner Report still lies alongside. A metallic life-boat was picked up about five miles from the wreck, containing a number of life-preservers marked "Narragansett."

<sup>1</sup> Punctuation, and Other Typographical Matters, p. 41.

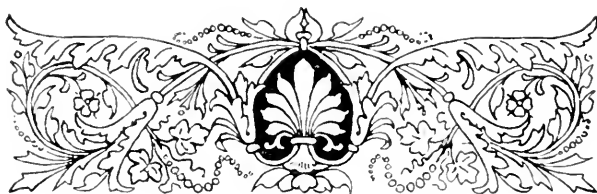
Why the last word was inclosed in quotes is not to be explained.

The desire to make written language clear to the reader is to be respected, but some of the methods now in general use are unsatisfactory and will not stand critical examination. A hundred years ago it was the duty of the printer to begin every noun with a capital letter and to compose in italic every word that needed or seemed to need emphasis. It was hoped that capitals and italic would help the reader to a better comprehension of the subject, but they were used too profusely and really made trouble for the reader.

Experience has proved that readers do not need these crutches, and that ordinary matter can be made readable and intelligible without them.

It is probable that the next generation will put greater restrictions on the use of quotation-marks. They will never go entirely out of use, for they are of real importance in many forms of literary work, but they will be used with more discretion and only in the places where they are really needed.





## XIV

### SUBHEADINGS

**C**APITAL LETTERS of the text type are used with propriety in leaded matter for subheadings of one word or of two or three words that make less than one line, but they will seem bold, coarse, and sprawling in every subheading of words that must occupy two or more lines. As subheadings of the same class should be uniform, a size of capital should be selected that will enable the greater number of words to come in one line.

When subheadings are frequent and make more than one line, the small capitals of the text type are preferred for solid and often for leaded matter. If the text type is of small body, the small capitals of that text may be found too compact and relatively insignificant. To give the desired distinction, publishers of school-books sometimes select light-faced

antiques or gothics of small sizes for subheadings. Judiciously selected, the change in face may be acceptable, but the temptation to make subheadings prominent by the use of large and thick-faced types should be resisted. There are but few occasions in which job type of large size is tolerable in a good book, which is materially degraded when it imitates the typographic mannerisms of a trade pamphlet or a newspaper advertisement.

Italic lower-case of the text is preferable as a substitute for job type. It has the merit of compactness with clearness, for it will take in more letters to the line than is practicable with ordinary capitals. It is always preferred for the long headings of tables and tabular matter. When greater prominence is desired for any special subheading, an italic of larger size than that of the text may be selected with propriety.<sup>1</sup>

Roman lower-case three sizes smaller than the type of the text is often used for subheadings by the book-printers of France. The display of large type is purposely avoided as savoring too plainly of advertising methods. It is supposed that the attentive reader will not need large or bold type for a subheading any more than he needs it in a side-note. The following subheading in brevier

<sup>1</sup> These remarks can apply to lower-case only. Subheadings set in italic capitals are seldom pleasing, for the inclined and kerned characters of italic are rarely fitted with accuracy and symmetry upon the square body. Awkward junctions in the combinations of letters are common in many faces of italic.

(over a text in small-pica) is from a book printed at the Imperial Printing House at Paris : <sup>1</sup>

§ 8 Par qui et en quelle ville furent imprimées les  
éditions anonymes du *Speculum*.

#### SPACE NEEDED FOR SUBHEADINGS

White space is needed more than staring type to give distinction to subheadings. The subheading in small capitals of text type which has a broad blank above it and a narrower one below it always has more prominence and a neater appearance than the subheading in bold type forced in a too narrow blank space. The relief of white is required as well at the sides. The heading should be arranged to avoid a crowded appearance when it occupies two or more lines. A first line of full

HEADINGS ARE UNPLEASING WHEN TOO FAR ABOVE THE  
TEXT

width and a too short second line violate this rule. Such a subheading may huddle to comparative indistinctness the words in the first line, and produce ungainly white gaps at each end of the second line, while needlessly separating the text from the subheading. When a subheading makes more than one line, it is not needful that its first line should fill the measure. If its second line is made short by

<sup>1</sup> Bernard, *De l'origine et des débuts de l'imprimerie*, tome 1, p. 55.



the turnover of one word or syllable, the first line should be shortened to turn over more words, so

HEADINGS ARE MORE PLEASING WHEN PUT  
NEARER TO THE TEXT BELOW

as more evenly to distribute the blank space. For the reader's convenience (the object most deserving of consideration), it is of no consequence whether the first line is short and the second line long, or vice versa; but it is of consequence that the words most clearly related in sense should be kept together and that the blank space about the heading should be evenly distributed. A first line should never be full over a second line of one syllable.

AN ILLUSTRATION OF A SUBHEADING DIVIDED AWKWARD-  
LY

If two lines of a verbose subheading or legend are of the same length, do not attempt, by a hair-spacing of letters or a wide spacing of the words, to change their position or their length. It is admitted that they produce an unpleasing effect when of the same length, but not so unpleasing as they would if the first line should be full and the second line short, with a needless gap of white space below.

LIEUTENANT JAMES CALHOUN, COMMANDER OF TROOP L,  
ONE OF THE OFFICERS WHO DIED WITH GENERAL CUSTER

The white space about an illustration in the text and about headings and subheadings should be

graduated to some extent by the margins and by the closeness or openness of the text matter. It should be more in leaded and less in solid composition. It is an offensive impropriety to try to save space by the use of solid type and narrow margins, and then to waste that space in useless blanks. A

FOOT-BALL, GOLF, HOCKEY, AND OTHER OUTDOOR  
AMUSEMENTS

large margin calls for wide leads and more whites; a smaller margin for thinner leads and narrower white lines.

When the subheading, or the legend line under a woodcut, makes more than one line, put together

FOOT-BALL, GOLF, HOCKEY,  
AND OTHER OUTDOOR AMUSEMENTS

in each line, where it can be done with propriety, the words most clearly related in sense.

Never divide a word at the end of a subhead line, if the division can be avoided by shortening the line and carrying over the word to the next line.

When small capitals are used for running titles or for subheadings, the wide shoulder on the small capitals should be reckoned as a part of the blank. If it is not so reckoned, the blank that follows may seem too wide. On six-point type the shoulder may be too small to be noticed, but on twelve- or fourteen-point the shoulder must be reckoned as a lead.

ILLUSTRATIONS AND THEIR LEGENDS

The full-page illustration usually has its legend line in larger capitals than those selected for illustrations in the text. Some publishers prefer monotone or light-faced antique or gothic, but the plain roman capital is in the greatest favor. When the legend line is very long, small capitals are often used, but sometimes they are so small that they cannot be clearly printed and easily read. Hair-line gothic in capital or lower-case series is frequently selected for its freedom from serifs and its supposedly greater perspicuity; but it is not any clearer, for the absence of serifs makes the letters more compact and quite as hard to read.

FRAYSER'S FARM-HOUSE, FROM THE QUAKER OR  
CHURCH ROAD, LOOKING TOWARD THE SOUTH.  
FROM A PHOTOGRAPH BY E. S. ANDERSON, 1885.

FRAYSER'S FARM-HOUSE.

FROM THE QUAKER OR CHURCH ROAD, LOOKING TOWARD THE  
SOUTH. FROM A PHOTOGRAPH BY E. S. ANDERSON, 1885.

Small capitals are preferred for the legend lines of illustrations, large or small, because they are not so liable to alteration as lower-case, in which the capitalization of the first letters of words may be changed capriciously by author or editor. Lower-case of plain roman two or three sizes smaller than that of the text type is now selected for the legend line by many prominent printers here and abroad.

These legend lines are treated in the same manner as the running title, by using capital letters only for the first letter of the line and for proper names that really require the capital. It is obviously intended in this style to avoid the display of picked words, as is common in posters, and to trust to the intelligence of the reader for their entire comprehension. Italic lower-case is sometimes used for the legend lines, and those lines, instead of being put in the centre, as has been customary, are often put capriciously on one side.

General W. H. C. Whiting, C. S. Army. From  
a photograph by Van Orsdell.

General W. H. C. Whiting, C. S. Army.  
From a photograph by Van Orsdell.

The amount of white space to be put around an illustration in the text should be determined to some extent by the openness or closeness of the composition: much in leaded and but little in solid matter.<sup>1</sup> The disciples of the Kohnscott school of typography prefer to have the type very close to all cuts, initials, and borders, but this is not the prevailing practice. It is the general belief that an illustration, especially in leaded matter, is seriously belittled when it is pressed too closely by type.

<sup>1</sup> A similar treatment should be given to borders about pages, or to type set in panels of brass rule. When that border or rule presses too closely on the type, the composition has a mean and pinched appearance, which implies a want of forethought.

Legend lines are often followed by explanations, which are usually set in very small type. It is a common practice to inclose these explanations in brackets, but the brackets should be selected only when it is necessary to distinguish the matter so inclosed as an interpolation in the text.

[This house was used as General Sumner's headquarters and as a hospital during the battle. The fighting took place from half to three quarters of a mile to the right or westward. EDITOR.]

Without a special order to the contrary, do not use the brackets to inclose the extended description of an illustration, or the office or the name of the writer. The change in the size of type, with the specification of the name or office of the writer at the ending of the paragraph, should be enough to show that the words of the note are not those of the writer of the text matter.

Remains of *Ignanodon*.

1. Right side of lower jaw. 2. *a*, Two upper molars, external view; *b*, same, internal view; *c*, external view of mature lower molar; *d*, internal view of same. 3. Fang. 4. Horn.

Winterberry (*Ilex verticillata*).

- 1, flowering branch of the male plant; 2, branch of the female plant, with fruit; *a*, single fruit on larger scale.

Explanatory descriptions in small type, immediately following the legend line of an illustration in the text, when of three lines or over, may be in hanging indention. When they make two short

lines only, put them in the centre. Paragraph indentation for one paragraph only is not a good choice.

The illustrations in many educational works are covered with engraved letters or figures that refer to descriptions in the small type below the legend line. These characters of reference when repeated in type are too often made obscure by inclosure in parentheses, or by the insertion of useless periods and em dashes, which do not help but really bewilder the reader, as in this example :

a. — sclerotic	a sclerotic
b. — choroid	b choroid
c. — ciliary nerves	c ciliary nerves
d. — retina	d retina
e. — vitreous body	e vitreous body
f. — crystalline	f crystalline

The explanations are quite as clear and the print is more sightly without the points and dashes.

It is a good general rule in typography not to use any point or character that does not make the sense clearer or the print more readable. The periods, dashes, and parentheses about marks of reference noticeable in some manuscripts were seldom made to be repeated ; they are really scratches made unthinkingly by the writer without a foreknowledge of their effect in print. The rule *follow copy* (rarely to be disobeyed) may be put aside when it is evident to the compositor or proof-reader that the superfluous signs are a disfigurement to the printed page, and are not at all helpful to the reader.

Take special pains to avoid the use of dashes in legend lines. Do not insert them after Fig. 1, Fig. 2, etc., when they refer to engraved letters in the illustration. The points, and even the word Fig., do not help the reader; they do disfigure the line.

WADY OLLAKEE.—ANCIENT ARAB CASTLE.

WADY OLLAKEE.    ANCIENT ARAB CASTLE.

FIG. 7.—THE FULL MOON.

7    THE FULL MOON.

FIG. 8.—GLASS GLOBE, CRACKED.

8    GLASS GLOBE, CRACKED.

The word Fig. before and the full point after the numeral are equally superfluous; the figure alone makes a clearer reference mark. (See remarks on the abuse of the dash, in Chapter xv.)

In a close text of solid matter brackets and parentheses are chiefly needed to separate words or clauses that may have been interjected but are not really vital to the sense. In open composition, and in special paragraphs in small type, the brackets and parentheses are not needed.

In the composition of pages in two columns, in which a very large initial letter or initial cut compels the temporary use of full, broad measure, do not make composition in broad measure extend below the cut or the initial. Return to the use of half measure as soon as you have passed the cut.

## SIDE-HEADINGS

When much matter has to be crowded in a small space, side-headings are preferred. In dictionaries and similar books of reference, types of bold face are usually selected.

**The old-fashioned fat-face** or title letter once had the greatest favor, but it is slowly passing out of use. It does not wear well, and becomes indistinct when its hair-lines are gapped and serifs blunted.

**A clean-cut antique** of a lighter face is more distinct and gives promise of better service.

**Gothic lower-case** is not a good choice, for the absence of serifs in a condensed type may huddle some letters to their confusion.

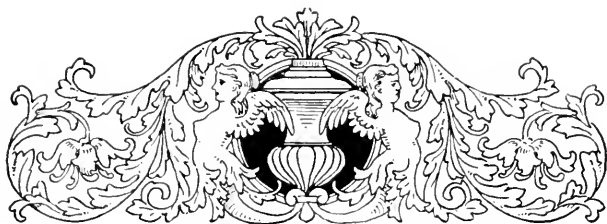
**Expanded type** of any style does not produce acceptable side-headings. A moderately compressed plain display letter which lines with the roman of the text is more satisfactory. Lower-case forms are always to be preferred.

**SMALL CAPITALS OF THE TEXT** are largely used for side-headings. In this position the large capitals of a text-type of small size may be selected with propriety for the initials of the more important words.

*Italic lower-case* is more generally serviceable for side-headings than any other face of type.

Eccentric forms of lettering should never be used for the side-heading. They do not make reading easier, and their peculiarities do annoy the reader.





## XV

### PUNCTUATION

**A**N apology may be demanded for a new essay on punctuation. Every English grammar has a chapter on this subject, and there are many books of authority that treat of punctuation exclusively. Why should any one add to the number?

The treatises we now have, written to instruct undisciplined writers in the punctuation of their own writings, give but little help to the compositor, whose first business it is to copy, and not to write. He is enjoined strictly to follow the copy and never to change the punctuation of any author who is precise and systematic; but he is also required to punctuate the writings of all authors who are not careful, and to make written expression intelligible in the proof. When to follow copy, and when not to follow, is not taught in any treatise on grammar.

Compositors who begin the study of grammar to learn a system of punctuation are often repelled at the outset by its scientific phraseology. To understand the grammatical rules a compositor should have (which he may not) some previous knowledge of the subject, but he soon finds that there are too many rules and exceptions to be memorized. Nor can the rules of punctuation that he may acquire be adapted to unlike writings. A year's experience at type-setting teaches him that poems and bibliographies, sermons and market reports, cannot be punctuated by the same code. Different systems of pointing prevail in different houses: authors, editors, and proof-readers have opinions of their own, and do not always defer to the grammarians, and the compositor has to accept their rulings as final. It follows that compositors are inclined to neglect the study of rules that cannot be generally applied. To write on a subject that has met with continued disregard is hazardous, but the writer believes that the attention of the young compositor, who most needs instruction, may be secured by giving to him less of rule and more of example, and by trying to point out where he may and where he must not deviate from the punctuation of copy. Even in this restricted field didactic teaching has its limitations.

The question of the compositor, Shall I correct the punctuation of my copy, which I consider is faulty? is rarely answered to the satisfaction of all

the parties interested. If the copy is neatly prepared, obviously the work of a disciplined writer who points with system and is mindful of detail, his pointing should not be altered by any person, even if it does violate the rules of the house. It is the author's right to use his own system, and the compositor must neither make nor suggest any change. If the proof-reader thinks that the author's system of pointing will confuse the reader, he may (but it requires tact to do so) invite the attention of the author to its vagueness. There his duty ends. He must accept the author's decision. Meddling with an educated author's punctuation is always injudicious, and may be regarded as impertinent.

Conditions are altered when copy is pointed unevenly, badly, or not at all. A reader will find more fault with the printer than with the author if the text is confused by bad punctuation, for it is generally understood that punctuation is the duty of the printer. This belief is not always just, but the printer has to conform for the sake of his reputation, and has to require the compositor to give his aid when the copy has been hastily prepared. It is his interest to do so. Copy comes into every printing-house in which the commas and periods are omitted, the colons and semicolons are interchanged unwisely, and the too handy dash is made to serve as a substitute for the right point. For the compositor to follow copy badly prepared is to postpone an easy correction in the stick for a

more troublesome correction on the stone. In all printing-houses it is the duty of the compositor to try to make composition intelligible, so far as it can be done, by the proper use of points.

#### CLOSE AND OPEN PUNCTUATION

Two systems of punctuation are in use. One may be called the close or stiff, and the other the open or easy system. For all ordinary descriptive writing the open or easy system, which teaches that points be used sparingly, is in most favor, but the close or stiff system cannot be discarded. It is of importance in the composition of laws, legal and ecclesiastical formularies, and in precise compositions of every description. Even the omission of the hyphen in words meant to be compounded may make a serious error.<sup>1</sup>

Close pointing is obligatory also in blank verse of inverted construction, and in all kinds of writ-

<sup>1</sup> The importance of a hyphen was clearly shown by its absence in a printed enactment of Congress, which enactment specified certain articles free of customs duty. In this specification appeared the words "fruit, seeds," as they are here printed. Importers of fruit claimed that fruit meant fruit of all kinds, and seeds meant seeds of all kinds. But the collector decided that the comma was a typographical error, that it was the intent of the legislators to use the compound word fruit-seeds, that fruit qualified seeds, and that the seeds only of fruit were free of duty. On appeal it was decided that the enactment must be construed strictly by the official print. Fruits as well as seeds were made free of duty. The thoughtless insertion of a comma instead of a hyphen deprived the United States of duties amounting to many thousands of dollars.

ing in which many distinct statements are welded together in one long sentence. Complicated sentences are not quickly comprehended, whether they have few or many points, but many authors believe that the understanding will be assisted if points are liberally used. This is a serious mistake, but compositors must conform to the author's wish.

The proper use of points is largely governed by construction; points may be scant in direct but must be frequent in indirect statements. Yet this remark does not always hold. To understand and punctuate properly the words of a clear thinker and ready writer who expresses his thoughts curtly may be difficult, even in short sentences of simple construction. A statement too tersely expressed must have points to make it intelligible. Without points the two sentences following are unmeaning:

I said and and not or.

That that is is that that is not is not.

I said and, and not or.

That that is, is; that that is not, is not.

The function of points is to make expression intelligible. Punctuation tries to do this by separating the words that are not closely related, and by keeping together those that are related. Incidentally points justify rules of grammar, but the demonstration of these rules is not their first purpose.

Points have small elocutionary value. The old teachings that there should be one pause in the

voice after a comma, two pauses after a semicolon, three pauses after a colon, and four pauses after a period, are now generally condemned. The dash, interrogation, exclamation, and parenthesis are the only points that can be made generally useful as guides for the voice.

Before attempting to show prevailing usage concerning points, it is well to begin with the admission that punctuation is not included in the exact sciences. It is not even an established system, for the rules of its teachers differ, and so does the practice of scholars taught by the same teacher. Nor can the rules of any system be applied to all books. Points may be omitted or inserted in a directory in a manner that would not be tolerated in the ordinary book. The writings of Pope and Macaulay may be punctuated by rules that are not properly applied to those of Swift or Browning. Punctuation is a system of much flexibility, for its points are made to serve different purposes, as will be shown on following pages.

A knowledge of grammar is of great value in enabling a compositor to punctuate properly. He who has been taught to parse and to dissect construction should be qualified to separate a complex sentence into its component parts. It is not within the scope of this essay to treat of grammar, but it is proper here to show that the different parts of a complex sentence are not unlike the different parts of a book. Its division into chapters, paragraphs,

and sentences shows at a glance the relative value of each part. A broad blank at the ending and at the beginning of each chapter, an occasional white line between two paragraphs, and smaller type for extracts and notes, are other aids. The marks of punctuation serve a similar purpose, for they subdivide the sentence so that the reader can more quickly catch its meaning.

### GRAMMATICAL NAMES

The grammatical names of the component parts of a long sentence are the particle, the phrase, and the clause or member, which are thus defined in the Century dictionary :

**Particle**, a part of speech that is considered of minor consequence, . . . especially conjunctions, prepositions, and primitive adverbs. The term is loose and unscientific.

**Phrase**, a brief expression ; . . . two or more words expressing what is practically a single notion.

**Member**, . . . any unit or division that can be considered separately as part of a total.

**Clause**, one of the lesser sentences which united and modified form a compound or complex sentence. A clause differs from a phrase in containing both a subject and its predicate, while a phrase is a group of two or more words not containing both these essential elements of a simple sentence.

**Sentence**, a form of words having grammatical completeness ; a number of words constituting a whole.

A sentence that makes a direct statement with one subject, one verb, and one object needs no comma.<sup>1</sup>

John went to the city.

Columbus discovered America.

When these simple sentences are amplified by added words, one or more commas may be used, as in

John, James, and Charles went to the city.

If a comma is not put after John the reader may understand *John James* to be one person. In the example, *John and James went to the city*, the comma is not needed; but if it is omitted after James, in the third example, the impression may be made that James and Charles were travellers with each other and not fellows with John. The omission of the comma before the word *and*, in every nominative that specifies three or more persons or things, is an error often made by rapid

<sup>1</sup> These are Gould Brown's definitions and illustrations:

A *Phrase* is two or more words which express some relation of different ideas, but no entire proposition; as, "By the means appointed."—"To be plain with you."—"Having loved his own."

A *Clause*, or *Member*, is a subdivision of a compound sentence; and is itself a sentence, either simple or compound; as, "If thine enemy be hungry, give him bread to eat; if he

be thirsty, give him water to drink."

The terms *clause* and *member* in grammar appear to have been generally used as words synonymous; but some authors have thought it convenient to discriminate them, as having different senses. Hiley says, "Those parts of a sentence which are separated by commas, are called clauses; and those separated by semicolons, are called members." *Grammar of English Grammars*, p. 458.



writers, but the comma should be inserted by the compositor unless forbidden by the proof-reader.

Christopher Columbus, an Italian by birth, discovered America.

The addition of *an Italian by birth*, which breaks the directness of the statement, requires this phrase to be separated by commas.

It is said that Christopher Columbus, an Italian by birth, discovered America.

In this position the preliminary phrase *it is said* does not break the directness of the statement.

When this sentence is expanded by the addition of the following words it becomes a compound sentence, for it makes many statements and needs many points :

It is said that Christopher Columbus, an Italian by birth, discovered America, but he saw its outlying islands only ; the honor of the discovery of the mainland being surrendered to Vespucci, although there is some warrant for the belief that the northern part of America had been visited by Norsemen in the twelfth century.

The words on each side of the semicolon make two distinct statements, and are known as members or clauses of the sentence. The example will show that punctuation depends largely on the construction of words. The two members of the sentence in the example could be put properly

in two sentences, if the word *being* were changed to the word *is*. The statements could be put in three sentences, if the word *although* had been omitted, but the use of the words *being* and *although* makes the latter statements dependent on the former.

Language can be constructed so that the clause of one sentence will be the phrase in another, and two connected members can be framed as independent sentences. The preceding example (with others to follow) should be sufficient to define the different parts of a long sentence, and to show the importance of points. From them the compositor should frame these general rules:

A sentence makes, or is intended to make, complete sense. In ordinary description it begins with a capital and usually ends with a period.

A member does not make complete sense for the want of a word or words expressed or implied in a previous or following member. It is defined usually by a semicolon or colon.

The phrase, always incomplete as to sense, may be defined by the comma, dash, or parenthesis.

The particle, usually one word, limits, enlarges, or qualifies the meaning of a phrase or clause, as:

It remains, perhaps, to be said . . .

It is, therefore, an objection . . .

In law, and, indeed, in ethics . .

The words *perhaps*, *therefore*, *and*, *indeed*, are particles, which in stiff punctuation are fenced in with

commas, but in the easy or open style of punctuation the commas are frequently and wisely omitted.

Sentences are simple or complex. The simple sentence of direct statement needs no semicolon, but it may need many commas, as in this example :

George Washington, elected the first president of the United States of America, was inaugurated at New York, in the presence of the two Houses of Congress, on the thirtieth day of April in the year 1789.

The compound sentence makes two or more statements which could be separated into two or more sentences by a slight change of words. It may consist of few words, as in the following illustration :

To err is human ; to forgive divine.

These statements could be put in two sentences :

To err is human. To forgive is divine.

But the two statements are more forcibly presented in one sentence.

#### THE COMPLEX SENTENCE

In the illustration that follows is a complex sentence which could be divided into two or more independent sentences, but the writer believed that his thought could be more clearly expressed in one sentence. The colon, semicolon, quote-marks, and parentheses are really needed to enable the reader

to discern the relation of the different parts of the sentence to one another.

It is an old and veritable saying that, “whoever would bring home with him the wealth of the Indies must first take out with him the wealth of the Indies”; which, as to lexicographers, may be thus paraphrased: whoever would undertake to reform the orthography of a language (which orthography was acceptable to the masters of the language from the days of Johnson to the day of such reformer), must bring to the task something more than the qualities of a patient, diligent student.<sup>1</sup>

In the first illustration, *to err is human; to forgive divine*, there are two members, one on each side of the semicolon, but no phrase or particle. According to old rules, a comma should follow the words *err* and *forgive*; but commas are not needed, for the statement can be understood without them.

In the illustration above the words before the semicolon constitute one member of the sentence; the words between semicolon and colon make another member; the words after the colon two more members; the words inclosed in parentheses are a long parenthetical clause; *it is an old and veritable saying* is a long phrase; and *as to lexicographers* is a shorter phrase.

These examples should lead to these rules: the semicolon or colon separates the members of the

<sup>1</sup> Gould's Good English, p. 141. His punctuation.

sentence; the comma separates phrases, particles, and sometimes clauses. When a member is long, with quotations or other irregularities, it may be necessary (to prevent the too frequent repetition of the comma) to make occasional use of parentheses.

### THE COMMA

The chief purpose of the comma is to define the particles and minor clauses of a sentence. 9  
Reversed, and often in pairs, commas mark the beginning of a quotation. Used singly and reversed, the comma marks the abbreviation of Mac in Scotch names, as in M'Cartney (not M'Cartney). In numerical statements it separates arabic figures by triplets in classes of hundreds. In table-work reversed commas badly serve as a sign for ditto.

The comma is not needed in the simple sentence with one nominative, one verb, and one object; but it is needed when its simplicity and directness are broken by the addition or repetition of nouns, verbs, adjectives, or adverbs that do not qualify the words that directly follow.

Ulysses was wise, eloquent, cautious, and intrepid,  
as was requisite in a leader of men.

Ease, indulgence, luxury, and sloth are causes of  
misery.

He shot, hanged, imprisoned, or exiled the insur-  
gents, and offered amnesty to non-combatants.

When the words are in pairs, connected by the word *and*, or disconnected by the word *or*, the comma is needed only at the end of each pair.

Ulysses was wise and eloquent, cautious and intrepid, as was requisite in a leader of men.

Ease and indulgence, luxury and sloth, are causes of misery.

He shot or hanged, imprisoned or exiled, the insurgents, and offered amnesty to non-combatants.

When the words are not in pairs, the comma must be used, even if *or* frequently intervenes.

O'er bog, o'er steep, through strait, rough, dense, or rare,  
With head, hands, wings, or feet, pursues his way,  
And swims, or sinks, or wades, or creeps, or flies.

An obsolete rule of punctuation ordered that the comma should be used at the slight pauses of the voice usually made in reading aloud, and as a substitute for defective but implied words.

From law arises security ; from security, inquiry ;  
from inquiry, knowledge.

The modern practice of punctuation retains the two semicolons in this illustration and discards the commas ; but if a compositor finds these commas in copy he should follow that copy.

The comma should not be used between words when these words directly qualify other words and the object and immediately precede that object.

A lady's enamelled gold hunting watch.

But if the noun begins the sentence, as is usual in catalogues, then the commas are needed.

Watch, lady's hunting, enamelled gold.

The comma is used as a substitute for defective words in specifying addresses of persons.

He lives at Hudson, Columbia County, New York.

These commas are practically the substitutes for *in* Columbia County and *in the State of* New York.

A salutation or an explanatory phrase, not really needed to perfect the meaning, but incorporated in the body of the sentence, should be separated from the context by commas.

The correct practice of punctuation, John, is not acquired without thought or study.

Go, flatterer, go thy way.

Paul, the apostle to the Gentiles, was martyred.

I am, my dear sir, your obedient servant.

Hear me, friends, for my cause.

The address or explanation is a break in directness, and consequently needs separation. It is practically parenthetical, but is of too slight importance to deserve inclosure in parentheses.

Breaks like the following may be short or long, but they are usually separated by the comma.

He told me, cordially, that I had his approval.

He told me, in the most courteous and complimentary manner, that I had his approval.

The clause that begins a sentence with a limiting word like *if*, *when*, *where*, *whenever*, etc., should be kept separate by a comma, even when the statement so made may seem to be direct.

When English printers did decide to use quote-marks, they refused the French form.

In this example the use of the comma is justified by the need of two subjects and two verbs.

When two statements, each with its own subject, verb, and object, are put in one sentence, the comma should be used to show their distinctiveness, even when the sentence is very short.

John saw William, and William saw Susan.

A particle at the beginning of any sentence that implies its relation to a previous sentence should be separated from its context by a comma.

Moreover, he called Prince John a villain.

Lastly, what lay you to their charge?

When the particle or parenthetical phrase is in the text of the sentence, it is usually but not invariably preceded as well as followed by a comma.

You may, perhaps, ask me why I ride.

He is, it is said, a man of great learning.

The comma is not always needed at the transition point of comparison or antithetical statement, but when it appears in a quotation, as from the Bible or other classic, the comma must be repeated.



Better is a dinner of herbs where love is, than a stalled ox and hatred therewith.

When each clause is a distinct statement with its own verb and implied nominative, use the comma.

Damn with faint praise, assent with civil leer,  
And without sneering teach the rest to sneer;  
Willing to wound, and yet afraid to strike;  
Just hint a fault, and hesitate dislike.

As a general rule, the direct statement which contains a very long nominative without parenthetical clause need not have a comma to separate it from the verb, but the comma is often used.

To be constantly employed in laudable pursuits is characteristic of a good man.

That the governor of this great state of Illinois should make this unworthy appeal to the passions and prejudices of the foreign-born citizens of the nation must always be a cause of mortification to every lover of his country.

This long sentence does not require a comma, but if the comma appears in copy after the word nation, the compositor should insert it in type.

The comma is needlessly used at the beginning of formal resolutions in the phrases *Whereas*, *It appears . . . Resolved*, *That . . . Ordered*, *That . . .* If these first words appeared in the middle of any long paragraph they would not have the attached comma or be followed by a capital letter.

When construction is inverted, and the objective precedes the nominative, a comma is much needed.

To the good, old age is the time of content.

Omit the comma, and *good* would seem to qualify *old age*. Whenever it is necessary to prevent confusion, the comma should be used between words not directly connected in sense, even when it does separate the verb from the nominative.

An involved construction of the sentence always makes punctuation difficult. When three or more distinct statements are welded together in one sentence, and each one of its members is loaded with parenthetical phrases which moderate, connect, or explain an apparent discord in other members of that sentence, the commas omitted by the author may have to be inserted in places where they would not be allowed in a sentence of simple construction.<sup>1</sup> Phrases like *it is said*, *however this may be*, *to be candid*, etc.; the conjunctions *and*, *but*, *or*; the relative pronouns *which*, *that*; and the adverbs *perhaps*, *notwithstanding*, *moreover*, may require a following comma, but this comma is often inserted where it

<sup>1</sup> The most important principle for practical use is to avoid overburdening matter with commas. Almost inexplicable confusion is sometimes introduced in the attempt to make the meaning of a sentence clear by pointing off every separable word or clause. The involved style of a writer can rarely be

overcome by the multiplication of commas. In the following example the superfluous commas are inclosed in parentheses:

It remains (,) perhaps (,) to be said (,) that, if any lesson at all (,) as to these delicate matters (,) is needed (,) in this period, it is not so much a lesson, . . . Teall, *Punctuation*, p. 11.

muddles the sense. The compositor often has to read the sentence twice or thrice before he can discern its meaning. As the compositor has no right to alter the construction, he usually follows the rules that prevail in most printing-houses and incloses in commas the disjunctive words and qualifying phrases.

Editors of experience put severe restrictions on the use of the comma for particles, marking them out unsparingly in statements like these :

He was, indeed, a good man.

This, also, was an error.

Yet it often happens that the commas marked out by the editor will be reinserted by the author.

The most useful rules are those that the compositor will make for himself after a careful study of punctuation in good editions of good writers. For a study of close pointing, the common version of the Bible, on which many editors and revisers have been lavish of care, is an excellent text-book. Blackstone's Commentaries on Law is equally valuable for its precision. Shakspeare will show the widest range of expression from the stateliest diction to the commonest colloquialisms. Nor should writers so unlike as Dr. Johnson and Sterne, Macaulay and Carlyle, be overlooked. Milton is not to be recommended, for the latinized style and the long, involved sentences of his *Paradise Lost* will confuse more than they will enlighten.

While a study of the punctuation of good books is of great value, the compositor must not overlook that of newspapers, magazines, directories, catalogues, advertisements, circulars, and other forms of commercial work. Different methods of punctuation are required for these different forms of printed work. These methods are not always interchangeable, nor can they be formulated by fixed rule. The compositor who hopes for clean proofs must study also the rules of punctuation prevailing in the house in which he is employed.

Rules are of value, whether they are found in grammars or are taught by proof-readers, but they can never take the place of an understanding of subject-matter. "An ounce of understanding is worth a ton of memory," wisely remarked William Cobbett. Here is an illustration—a short sentence which can be made to convey contrary meanings by the insertion or omission of two commas.<sup>1</sup>

The prisoner said the witness was a convicted thief.

The prisoner, said the witness, was a convicted thief.

Useful as the comma is as a helper in exact expression, it can be greatly misused. The antiquated teaching that the comma must be used to indicate pauses of the voice in impressive reading aloud is responsible for much of the misuse. The memorizing and stolid application of old rules without a proper understanding of the subject-matter is

<sup>1</sup> Why we Punctuate, by a Journalist, p. 30.

another contributory cause, as may be seen in the following passage from a book by Dean Alford :

From speaking of the forms of words, we will come to punctuation, or stopping. I remember when I was young in printing, once correcting the punctuation of a proof-sheet, and complaining of the liberties which had been taken with my manuscript. The publisher quietly answered me, that *punctuation was always left to the compositors*. And a precious mess they make of it. The great enemies to understanding anything printed in our language are the *commas*. And these are inserted by the compositors, without the slightest compunction, on every possible occasion. Many words are by rule always hitched off with two commas; one before and one behind; *nursed*, as the Omnibus Company would call it. “*Too*” is one of these words; “*however*,” another; “*also*,” another; the sense in almost every such case being disturbed, if not destroyed by the process. I remember beginning a sentence with — “However true this may be.” When it came in proof, the inevitable comma was after the “*however*,” thus of course making nonsense of my unfortunate sentence. I have some satisfaction in reflecting, that, in the course of editing the Greek text of the New Testament, I believe I have destroyed more than a thousand commas, which prevented the text being properly understood.<sup>1</sup>

To correct wrongly pointed copy the compositor should cogitate and understand each sentence, and

<sup>1</sup> A Plea for the Queen's English, pp. 98, 99. Alford's punctuation.  
The last comma in this extract is superfluous.

mentally determine the points needed before he sets the first word. When he has not digested the complete sentence, and puts in commas at the end of each clause as he sets it, without understanding the relation that one clause bears to other clauses, he will point unwisely. Unfortunately, there is a wide-spread belief that it is better to use too many than too few commas.<sup>1</sup>

*Use commas only where they will be of service in unfolding the sense. In case of doubt, omit the comma.* Points must be selected to aid the reader; they should not be used as practical demonstrations of the rules of grammarians or of elocutionists.<sup>2</sup>

## THE SEMICOLON

*Semi* (half) *kolon* (colon) distinctly explains the proper function of this point. It prevents the repetition of the comma, and keeps apart

•  
;

<sup>1</sup> This remark is often made in the composing-room: "Put in commas enough. Let Smarty [the slang name for the proof-reader] mark 'em out. It's easier to pull out than to put in." This is bad advice. It reinforces the false teachings of old grammarians, who fenced in the adverbs and conjunctions of a long sentence until it fairly bristled with commas.

<sup>2</sup> The marks of punctuation, as we use them, are relatively of recent invention. The earliest lettering on stone shows the

period only, and it was afterward used to show a separation between huddled words, or as the mark of abbreviation. The early printers used a period at the end of sentences, the colon, and sometimes the slanting / for the comma. The interrogation was awkwardly made with a reversed semicolon. Wynkin de Worde, writing in 1509, says he used five points: the comma, the semicolon, the parenthesis, the period, and the "interrogative." The dash, apostrophe, exclamation, and quote-marks are of later date.

the more important members of the sentence. It is most used in long sentences, but it may be needed in a short sentence, as in the following example :

I eat to live ; you live to eat.

The semicolon should be used in all sentences that contain two or more members, when each member makes a distinct statement, with some dependence on statements in the other member or members.

Wisdom hath builded her house ; she hath hewn out her seven pillars ; she hath killed her beasts ; she hath mingled her wine ; she hath furnished her table.

Some place their bliss in action, some in ease ;  
Those call it pleasure, and contentment these.

In the first example the semicolon is needed because each member of the sentence is nearly complete in sense. Remove the words *she hath* in all members after the first, and they will become clauses or amplifications of statement, which need commas only for their separation ; but the statements so treated would lose much of their force.

Sit thou a patient looker-on ;  
Judge not the play before the play be done.  
Her plot has many changes ; every day  
Speaks a new scene. The last act crowns the play.

As there is no point of an intermediate importance between the semicolon and the comma, the semi-

colon has to be occasionally used to prevent the too frequent repetition of the comma in the amplified clauses of a long or a complex nominative. This use of the semicolon is most satisfactory when the object of the long nominative is briefly stated.

For a nominative and an objective that are very long, each composed of many members, and each apparently requiring the use of a semicolon, the distinction sought may be more clearly made by the occasional use of the dash or the parenthesis.<sup>1</sup>

It needs no effort of imagination to conceive what the sensations of an isolated set of scholars (almost all either clergymen or professors) must have been, in the presence of this big-boned, black-browed, brawny stranger, with his great flashing eyes, who, having forced his way among them from the plough-tail, at a single stride, manifested in the whole strain of his bearing and conversation, a most thorough conviction that in the society of the most eminent men of his nation, he was exactly where he was entitled to be; hardly deigned to flatter them by exhibiting even an occasional symptom of being flattered by their notice; by turns calmly measured himself against the most cultivated understanding of his time in discussion; overpowered the *bon mots* of the most celebrated convivialists by broad floods of merriment, impregnated with all the burning life of genius; astounded bosoms habitually enveloped in the thrice-piled folds of social reserve, by compelling them to tremble,—nay, to tremble visibly, —beneath the

<sup>1</sup> For a too free use of the dash, see the third example on page 271.



fearless touch of natural pathos ; and all this without indicating the smallest willingness to be ranked among those professional ministers of excitement, who are content to be paid in money and smiles for doing what the spectators and auditors would be ashamed of doing in their own persons, even if they had the power of doing it ; and last, and probably worst of all, who was known to be in the habit of enlivening societies which they would have scorned to approach, still more frequently than their own, with eloquence no less magnificent ; with wit, in all likelihood still more daring ; often enough, as the superiors whom he fronted without alarm might have guessed from the beginning, and had, ere long, no occasion to guess, with wit pointed at themselves. *Lockhart on Burns.*

India and its inhabitants were . . . to him . . . a real country and a real people. The burning sun ; the strange vegetation of the palm and the cocoa-tree ; the rice-field and the tank ; the huge trees, older than the Mogul Empire, under which the village crowds assemble : the thatched roof of the peasant's hut, and the rich tracery of the mosque, where the imaum prayed with his face to Mecca ; the drums, and banners, and gaudy idols ; the devotee swinging in the air ; the graceful maiden, with the pitcher on her head, descending the steps to the river-side ; the black faces, the long beards, the yellow streaks of seet ; the turbans and the flowing robes ; the spears and the silver maces ; the elephants with their canopies of state ; the gorgeous palanquin of the prince, and the close litter of the noble lady — all those things were to him as the objects amidst which his own life had been passed — as the objects which lay on the road between Beaconsfield and St. James's Street.

*Macaulay on Burke.*

Unlike most of the other points, the semicolon has this merit: it cannot be perverted to any use but that of a mark of punctuation.

#### THE COLON

Nearly every long sentence which consists of many members has its place of transition in construction or statement, for which place the colon is the proper mark. It is the joint or hinge which unites the members of the nominative and the objective, which would seem to be disconnected if the colon were omitted.

Art has been to me its own exceeding great reward: it has soothed my afflictions: it has refined my enjoyments; it has endeared solitude; and it has given me the habit of wishing to discover the good and the beautiful in all that surrounds me.

I have neither the scholar's melancholy, which is emulation: nor the musician's, which is fantastical; nor the courtier's, which is proud; nor the soldier's, which is ambitious; nor the lawyer's, which is politic; nor the lady's, which is nice; nor the lover's, which is all these: but it is a melancholy of my own, compounded of many simples; extracted from many objects; and, indeed, the sundry contemplation of my travels; which, by often rumination, wraps me in a sweet harmonious sadness.

In these examples the sense is incompletely stated by the words that precede the colon, and it is this

incompleteness that calls for its employment. No other point would serve as well. A period in place of the colon would leave the first expression but half defined, and a following new sentence would be too abrupt for want of a connecting particle. A semicolon in place of a colon would confuse the reader, for it would not show the point of transition between the leading members. The dash would indicate a sudden change of thought, and not the logical sequence intended.

A quotation incorporated in the text of a sentence is usually preceded by a colon and it may begin with a capital letter.

Nothing can be more sophistical than this aphorism from Pope: Whatever is, is right.

It is customary to put a colon after the complimentary salutation in a letter or an address, as:

Dear Sir:      Ladies and Gentlemen:

The quotation, whether short or long, that does not make complete sense in itself, rarely needs a colon before it, or a beginning capital letter.

The colon is used after the particles or phrases that serve as introductory words to another statement, as in *to wit*: *viz*: for example:

The colon has been employed in the imprints on the title-pages of books, as:

New York: Harper & Brothers, 1880

This employment of the colon is traditional, and its pertinence in the position cannot be explained.

The colon has been selected instead of the period to separate hours from minutes, and in abbreviations of proper names, but this usage is not generally approved. (See chapter on Abbreviations.)

No rule can be laid down for limiting the number of the commas, semicolons, dashes, or even periods (as abbreviating marks) in a long and involved sentence, but there is rarely any necessity for more than one colon in any sentence. Exception may be made for the colon that precedes a long quotation in which another colon appears.<sup>1</sup>

#### THE PERIOD

The period marks the end of a completed sentence. It is also employed in abbreviations of proper names and of foreign phrases, as in Mr. J. B. Smith, i.e., q.v., etc. It separates hours from minutes, and whole numbers from their decimal fractions. It is largely employed in frequent repetition as a leader line to connect words or figures arranged in separate columns.<sup>2</sup>


The period is now omitted at the termination of

<sup>1</sup> *Paradise Lost* provides us with another notable exception. In one sentence only — a sentence of forty-three lines (book vi, lines 219–261, Baskerville edition) — I count five colons.

<sup>2</sup> For additional remarks on the proper use of the period, see chapters on Abbreviations and Figures and Numerals, in which many examples are presented of its manifold application.

displayed lines in title-pages, in running titles and subheadings, and generally at the end of all lines that are followed by blank space. Lists of names set up in columns or in directories, and the endings of paragraphs of index matter, are without final periods. In these forms of composition the period is not needed to indicate the end of the sentence. As it is the feeblest of all the points, and least able to withstand wear, it should not be needlessly placed in any exposed position.

#### THE DASH

The dash is sometimes substituted for nearly all the other points. It was once used as the  proper mark to indicate suppressed words. Sometimes it serves as a ditto-mark in catalogue work. It is employed to connect a side-heading with the text that follows, or to connect the end of that text with the name of the writer. Writers who do not clearly know what point is needed always make the dash serve as its acceptable equivalent. It has been so much overworked that one author has called for its abolition.

Those who have thought proper, like Mr. Lindley Murray, to place the *dash* amongst the *grammatical points*, ought to give us some rule relative to its different longitudinal dimensions in different cases. The *inch*, the *three-quarter-inch*, the *half-inch*, the *quarter-inch*; these would be something determi-

nate: but, '*the dash*,' without measure, must be a most perilous thing for a young grammarian to handle. In short, '*the dash*' is a cover for ignorance as to the use of points, and it can answer no other purpose.<sup>1</sup>

It is practicable to write a grammar, as Cobbett has done, without using the dash, but the dash has been a useful mark of punctuation in Great Britain and America for at least two centuries. That it has been misapplied and made the cover for ignorance as to the use of points is undeniable, but the assertion that "it can answer no other purpose" cannot be accepted. Sentences are frequently constructed which would not be intelligibly expressed, and might be entirely unintelligible, if they were not punctuated with the dash.

The dash should be selected wherever there is an abrupt change in a statement, as :

Here lies the great — false marble ! where ?  
Nothing but sordid dust lies here.

Thus the plot thickens — but I weary you.

"The decision was in your favor, but —" Here the speaker was ordered to stop.

The dash is often used to give additional point to language in which there is an anticlimax.

Thou, great Anna, whom three States obey,  
Who sometimes counsel takes — and sometimes tea.

<sup>1</sup> Cobbett, Grammar of the English Language, sec. 156.

Good people all, with one accord,  
Lament for Madame Blaize,  
Who never wanted a good word —  
From those who spoke her praise.

They will steal anything, and call it — purchase.

The dash was much used by authors of a century or more ago to express in one sentence great contrariety of action, as appears in this extract from Sterne, which is a close reprint of his punctuation :

Nature instantly ebbed again ;— the film returned to its place :— the pulse fluttered,— stopped,— went on,— throbbed,— stopped again,— moved, stopped,— Shall I go on ? — No.

The insertion of the comma before the dash, as appears in the quotation from Sterne, would now, except in rare cases, be regarded as unnecessary.

They yield — they break — they fly :  
The victory is won.  
Pursue ! they faint — they fall — they die ;  
Oh stay ! the work is done.

The dash is also used to separate the repetition or different amplifications of the same statement.

The infinite importance of what he has to do — the goading conviction that it must be done — the dreadful combination in his mind of both the necessity and the incapacity — the despair of crowding the concerns of an age into a moment — the impossibility of beginning a repentance which should have been completed — of setting about a peace

which should have been concluded — of suing for a pardon which should have been obtained — all these complicated concerns intolerably augment the sufferings of the victims.

In this example dashes are used profusely. Semicolons would be better for all clauses but the last.

The dash is often selected to amplify the details of a statement in a clause not parenthetical.

But you — that are polluted with your lusts,  
Stained with the guiltless blood of innocents,  
Corrupt and tainted with a thousand vices —  
Because you want the grace that others have,  
You judge it straight a thing impossible.

The dash is much more visible as a mark than the comma or semicolon, and here serves a good purpose in guiding the eye of the reader to the unity of the sentence. It is of equal importance in legal pleadings that are prolix and complex, in which the same statement is repeated in many forms and with great elaboration of detail, for commas and semicolons and sometimes parentheses are so frequently repeated that the relation of the clauses is obscured and the unity of the sentence is temporarily lost. In any long sentence of this description a judicious employment of the dash may unwind an apparent entanglement of words.

The dash is generally selected to connect a side-heading with the words of the paragraph, and these words with the authority cited at the end.



A CYNICAL REMARK.—In the misfortunes of our best friends we always find something that does not entirely displease us.—*Roche foucauld*.

Would not the entire paragraph be as intelligible and more sightly without the two dashes?

Dashes are used to specify a period of time by connecting extreme dates, as in 1860–1867. They serve also to define a reference to a passage in the Bible, as in Matt. ix, 1–6, or in the pages of any book, as pp. 17–23.

As the dash entirely fills the body sidewise, it should have before and after it a thin space to prevent its interference with adjoining eharacters.

Sterne used dashes freely: the em — for a short and the two-em —— for a long break in narrative.

French printers make the dash serve as a partial substitute for quotation-marks in a dialogue. For this purpose the quotation-marks are placed only at the beginning and at the end of the dialogue, even when it is protracted over many pages. The dash that precedes each new paragraph is the only mark that indicates a new speaker.

#### THE PARENTHESIS

( The parenthesis, usually shown in pairs, incloses the words added to a sentence which would be complete as to its sense, although deficient in clearness, without the new words. It is sometimes used singly, as well as

in pairs, to inclose reference figures and letters at the beginning of sentences.

The parenthesis is much neglected as a mark of punctuation. As it occupies the full height of the body, and is too often needlessly black and staring, it is frequently rated as too coarse and ungainly a mark for a good book. The dash is preferred by authors and printers, but not always wisely. The dash is the proper point to indicate abruptness, or to inclose clauses containing different phases or expansions of the same statement; but the parenthesis is the only proper point to define an interpolation by the writer in that sentence. The words inclosed in the parentheses usually consist of an explanation that could be constructed in an independent sentence to convey new information.

The Egyptian style of architecture (see Dr. Pocock — not his discourses but his prints) was apparently the mother of the Greek.

Know then this truth (enough for man to know):  
Virtue alone is happiness below.

Left now to himself (malice could not wish him a worse adviser), he resolves on a desperate project.

He had two Latin words almost constantly in his mouth (how odd sounds Latin from an oilman's lips), which my better knowledge since has enabled me to correct.

An interrogation-point inclosed within parentheses and inserted in a sentence is a mark intended to

express a doubt of the truth of the statement. In a similar position the exclamation-point expresses surprise or contempt.

Parentheses are sometimes freely used in a text to inclose the names as well as the quoted words of authorities. This is not a good method. Citations of the books or authorities appear to a better advantage in foot-notes.

The parenthesis is used, sometimes singly but oftener in pairs, to inclose the reference letters or figures that divide and classify precise statements or arguments, as :

(a) or <sup>a</sup>)                      or                      (<sup>1</sup>) or <sup>1</sup>)

When a compositor finds copy so marked he must follow it; but he will wonder, as most readers do, why the reference figure or letter is so small and why the inclosing parentheses are so large.

He died leaving four children (John, Charles, Mary, Thomas) inheritors of his estate: John married his cousin Lucy (daughter of James Boyle) and died without issue; Charles was lost at sea (in the Arctic); Mary (dying unmarried) bequeathed her interest to Thomas, who is now sole owner of the estate.

These illustrations show the utility of the parenthesis. When a new statement, not necessary to its unity, is interpolated in a sentence by the writer, that statement should be put in parentheses.

The curt style compels the use of the parenthesis ; the diffuse style the dash.

A specification of dates or figures is sometimes inclosed in parentheses.

During this year (1816, May 16) peace was concluded between the two warring nations.

Commas are often improperly selected to inclose a phrase that is strictly parenthetical. Parentheses seem to have been avoided because those provided by the type-founder are too prominent. When properly made (as they are for this face of type), they rarely will be found objectionable, and can be made useful in involved sentences as substitutes for the overworked comma and dash.

The old-fashioned form of parenthesis, always made too thick, may need a thin space between it and its adjoining character when it is placed too close to any letter that nearly fills the body in height, as in (Hall). The space may not be needed when the proximate character has a shoulder, as in (Art), or when the parenthesis follows a period.

Italic punctuation-marks are now provided for all fonts of type. For job-work and full display lines they may be employed with propriety, but the italic form of parenthesis is objectionable in good book-work. Distinction is sought for the word in italic, and not for the parentheses inclosing that word.<sup>1</sup>

<sup>1</sup> This remark applies to short in italic should make use of any phrases or citations only ; a sentence or paragraph exclusively italic mark of punctuation that may be needed.

## THE BRACKET

[ The bracket is also used in pairs within a sentence to mark interjected words of explanation or comment (usually made by author, reporter, or editor) that seem necessary to a better understanding of the subject. The bracket inclosing many sentences indicates passages of inferior importance that may be omitted, or that need not be made a part of the text. It appears most frequently in newspaper reports of speeches, as in this example :

We would have our Union to be a union of hearts, and we would have our Constitution obeyed, not merely because force compels that obedience, but obeyed because the people love the principles of the Constitution [long-continued applause]; and to-day, if I am called to the work to which Abraham Lincoln was called sixteen years ago, it is under brighter skies and more favorable auspices. [Applause.]

These inclosures in brackets are obviously by the reporter. In every literal reprint of a misspelled or badly worded letter, its most indefensible errors are carefully pointed out by inclosing in brackets the corrections of the faults.

I want you to no [know] that I don't think you can't learn [teach] my boys ennythink [anything] about grammer or speling.

Sometimes no attempt is made to correct the bad spelling; the fault is sufficiently noted by putting [*sic*] or [so] after the faulty word.

The bracket is employed in legal or ecclesiastical papers where numerical words have to be changed to suit varying conditions, or where details have to be supplied, as in

This is the first [second or third] time of asking.  
The directors of this society shall be six in number,  
and shall remain in office [here state the time], and  
no longer.

One bracket is also used to inclose an ending word of a line of poetry that will not come within the measure, and must be turned over or taken back in the preceding short line.

Weary knife-grinder! little think the proud ones,  
Who in their coaches roll along the turnpike [and  
Road, what hard work 't is crying all day, "Knives  
Scissors to grind O!"]

The bracketing in a previous line of a word too long for the line was common in old printing, but it is justifiable now only when it saves space.

Sometimes the bracket is used to prevent the bewilderment of parentheses within parentheses. Sterne used them freely for this purpose.

I know the banker I deal with, or the physician I usually call in — [There is no need, cried Dr. Slop (waking) to call in any physician in this case] — to be neither of them men of much religion.

Compositors are sometimes at a loss when to use the parenthesis and when to use the bracket. This general rule will apply in most instances :

Parentheses always inclose remarks apparently made by the writer of the text. Brackets inclose remarks certainly made by the editor or reporter of that text.

Reprints of passages in early manuscripts that may be considered spurious, special amendments to statute law while under legislative consideration, or any other portions of a text which need peculiar identification, are usually inclosed in brackets.

#### THE INTERROGATION

The interrogation marks the end of a question that requires answer. It is not needed when the supposed question does not call for answer. ?

The Cyprians asked me why I wept.

This is an assertion, for it does not ask a question. If put in interrogative form, as in the following example, the interrogation is needed.

The Cyprians said, Why dost thou weep?

He asked the question, Will you go to-day, and met with refusal.

In the second example the words are descriptive, and not questioning. Many writers would put an

interrogation after the word *to-day*, but it is not needed. In the first example the interrogation is needed, for an answer is invited.

Was the prisoner alone when he was arrested?  
Was he drunk? Is he known to the police? Has  
he any regular business? What is his name?

A compositor is sometimes perplexed by sentences that are clearly interrogative in form but exclamatory in spirit, as in this example:

The "passing crowd" is a phrase coined in the spirit of indifference. Yet, to a man of universal sympathies, and even to the plain, ordinary denizens of the world, what can be more interesting than the "passing crowd"?

This sentence properly closes with an interrogation, for a question is plainly asked, although an answer may not be expected.

The interrogation should follow each and every separate question, however short these questions may be. It is often needed before the close of the complete sentence.

Was the bruise in the flesh? or did it extend to the bone? Was it on the heel? or on the toes? or on the instep?

To divide these questions by commas or dashes would impair their force, and would not improve the appearance of the page.



# THE EXCLAMATION

The exclamation marks a word or phrase intended to express great surprise or emotion.



What a piece of work is man! how noble in reason! how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals!

Father of light and life! thou God supreme!  
O teach me what is good! teach me thyself!

Look, my lord! it comes!  
Angels and ministers of grace, defend us!

Alas! poor Yorick.

The exclamation may be placed at the end of every exclamatory clause, without regard to the length of the sentence or the number of clauses. Short ejaculations, whether of enthusiasm, as *Bravo! Harrah! Good!* or of contempt, as *Get out! Away!* or of sorrow, as *Alas! O!* always call for the exclamation.

The exclamation is sometimes marked in by editors after a word in a quotation, to express surprise or dissent, or to emphasize an apparent absurdity. The interrogation is similarly employed to express wonder and doubt. When so used, these marks should be inclosed in brackets.

The distinction to be observed in the use of the

exclamation and the interrogation will be plainly seen in the following example :

Whither shall I turn ? Wretch that I am ! To what place shall I betake myself ? Shall I go to the Capitol ? Alas ! it is overflowed with the blood of my kinsmen ! Or shall I return to my house ? Yet there I behold my brother, plunged in misery, weeping, and despairing !

The clauses framed to elicit answers are the only ones that need interrogations : all those that are purely exclamatory, and express outbursts of feeling, are the ones requiring the exclamation-points. The proper position of the exclamation is sometimes a question of doubt, but it should go at the end of the exclamatory phrase or address, which may be at the beginning, in the middle, or at the end of the sentence.

Alas for his family !

Alas ! and did my Saviour bleed ?

Alas, my noble boy ! that thou shouldst die !

Charge, Chester, charge !

Give me liberty, or give me death !

Daughter of Faith ! awake ! arise !

In the first, fourth, and fifth examples the outburst of feeling is without break, and the exclamation should be at the end of the sentence ; in all the other examples, where this outburst of feeling

is broken, the exclamation should be put next to the exclamatory phrase.

It is rated an error to put an exclamation after every vocative O.

O thou invisible spirit of wine ! if thou hast no name to be known by, let us call thee devil.

Tremble, O man ! whosoever thou art.

Oh, indeed !      Oh, yes !      O John !

The exclamation-point, properly used, gives force and point to language ; improperly and profusely used, it degrades intended pathos and makes bombast. The Book of Job and the Psalms show that this point is most effective when sparingly used.

The exclamation-point is sometimes used by job-printers at the end of displayed lines, for no other reason than its convenience in filling up an otherwise short line. This is a practice not to be commended : put spaces between the letters or let the line remain short.

#### THE APOSTROPHE

The apostrophe, most used as a sign to mark the possessive case, as in the word John's, is also used to show the contraction of words and the omission of letters, as in **tho'** for though, **Ja's** for James, and the clippings of words in dialect. It is also used in single and double form to mark the close of a quotation. (See Quotation-marks.)

The apostrophe for the possessive case should be attached to nouns only, and never be added to pronouns like his or hers, ours or theirs.

For nouns in the singular number and nouns in the plural that end in any letter but **s**, the apostrophe must precede the **s**, as in

president's house	dog's kennel	man's hat
men's meeting	child's shoes	children's room

For all nouns in the plural number that end in **s**, the apostrophe must follow this **s**, as in boys' games, horses' harness.

For nouns in the singular number that end in **s**, the possessive must be formed by adding the '**s**', as in James's book.

This rule about the nouns ending in **s** is not universally accepted, for the addition of another **s** disagreeably prolongs the hissing sound of the **s** in

Moses's hat	James's son
Francis's style	The princess's birthday

When the sound of a second **s** is given distinctly in correct pronunciation always insert this second **s**. When it is made silent in speech, as in the phrase **for conscience' sake**, in which the apostrophe is retained to show the possessive case, the **s** may be omitted in print.

Harrison's Landing and Garrison's Ferry need the possessive '**s**', but when Landing and Ferry are not added, and the places are written as Harrisons or Garrisons, omit the apostrophe.

The apostrophe indicates the omission of letters in dialect, in familiar dialogue, and in poetry, as in

I 'll for I will	does n't for does not
I 've for I have	't was for it was
'em for them	ne'er for never

When two words are practically made into one syllable a thin space may be put before the apostrophe, as in I 've, I 'll. The phrases don't, can't, won't, and shan't are exceptions, and are consolidated. There are many cases in which a separating space is needed to make more apparent the difference between the possessive *s* and the contraction of *is*, as in

Where truth 's unknown and honor 's dead.

Figures expressing dates are sometimes abbreviated, as in

The spirit of '76            The Argonauts of '49

These are slipshod forms of expression; the omitted figures of the dates would present a neater appearance than the apostrophes.

The apostrophe is sometimes written in copy to make a plural for letters and figures, as in

Mind your p's and q's.  
Cross your t's and dot your i's.  
Make 7's and 3's more distinct.

The apostrophe is not a proper mark for the expression of plurality. Its use in print for this purpose is but the repetition of an indefensible colloquialism.

Copy so written must be followed, but the meaning would be clear without the apostrophe and final *s*.

The apostrophe was lavishly used by poets of a bygone period to suppress the sound of *e* and to shorten the last syllable of participles ending in *ed*.

Dropp'd from her nerveless grasp the shatter'd spear,  
Clos'd her bright eye, and curb'd her high career;  
Hope for a season bade the world farewell,  
And Freedom shriek'd as Kosciusko fell.

This use of the apostrophe has been abandoned. It is supposed rightly that every reader does not need the apostrophe as a guide to correct pronunciation, but the practice is still maintained of using the grave *è* for the last syllable of past tenses and participles of verbs when that syllable should be distinctly pronounced.

Hence, loathèd Melancholy!

For other remarks on the apostrophe, showing where it may be properly used as a mark of contraction, and where the period is of better service, see chapter on Abbreviations.

#### THE HYPHEN

The first function of the hyphen is to mark the division of a too long word at the end of a line, but it serves also to connect compounded words, as in round-shouldered. It is also used in repetition as a leader line to connect words

or figures in different columns, as is shown in the following table :

*Weight in ounces of the points furnished by type-founders  
for a thousand-pound font of roman type*

,	- - - - 160	-	- - - - 80	(	- - - - 10
;	- - - - 40	,	- - - - 30	[	- - - - 10
:	- - - - 30	!	- - - - 10	—	- - - - 40
.	- - - - 80	?	- - - - 10	—	- - - - 40

The period is more in favor as a leader line. A new school of typography rejects all leader lines. The new method is not to be commended, especially so in a table of two or more columns, in which the figures are put too far apart from the words or signs that they are intended to elucidate, and are brought too near to the words or signs in another column with which they have no direct relation.

## BRACES

{ Braces cannot be regarded as marks of punctuation, but they were largely used by printers of the eighteenth century to inclose triple lines of rime. This practice is no longer maintained ; but the brace is still needed in law-work, table-work, and general job-work to inclose two or more lines to be explained by a word or words at the central point of the brace. They are furnished by type-founders on two- and three-em bodies and in sections of rights, centres,

and lefts; but the sectional braces do not agree with the solid braces in form or color, and the two kinds should never be used together.

### SUMMARY

A Period marks the end of a sentence.

A Colon is at the transition point of the sentence.<sup>1</sup>

A Semicolon separates different statements.<sup>2</sup>

A Comma separates clauses, phrases, and particles.

A Dash marks abruptness or irregularity.

An Exclamation marks surprise.

An Interrogation asks a question for answer.

An Apostrophe marks elisions or possessive case.

Quotation-marks define quoted words.

Parentheses inclose interpolations in the sentence.

Brackets inclose irregularities in the sentence.

Eleven characters should be quite ample to make clear the expression of thought in print; but the late Francis Hart of New York thought otherwise, and had made a minute-mark for a new position to prevent the repetition of the comma in sentences with many consecutive nouns or adjectives, as in

Men, women, children, horses, and cattle were drowned.

He was strong, bold, tactful, persevering, yet he failed.

The innovation was not approved. The need of a minor point to separate particles in a compound

<sup>1</sup> It serves to mark an equation of ideas, equivalent to = (∴) in a mathematical equation.

<sup>2</sup> This is the case especially when the statements are in the nature of a category.



nominalive or an involved sentence is sometimes painfully apparent ; but a new point for this purpose would not lessen but increase the difficulties of punctuation.

The only new point or sign that is really needed (and that could not be misused) is a sign or mark for *ditto* in the catalogue matter of job-printers. The inverted commas now in frequent use serve the purpose badly ; they are out of true line and mislead or annoy the eye when they appear in solid composition between words, leaders, or figures. The sign „ used by all penmen is preferable to turned commas or to the abbreviation *do*.

#### TITLE-PAGES WITHOUT POINTS

Book titles are now set without points—a fashion introduced by Pickering of London about 1850. At that time it was customary to make one large display line of the leading words of the title, and to put a comma or a semicolon at its end. Condensed two-line type, then an admired novelty with other printers, was preferred for lines of display. To make short words fill the line, the types of this condensed letter often had to be spaced, with the unavoidable result of throwing the line that ended with a point apparently out of centre and making it lopsided. To prevent this blemish the point at the end of the leading display line was omitted, as had been done for many years by job-printers in

the display lines of posters and handbills. This rejection of the useless point was accepted as an improvement; but the disciples of Pickering and Whittingham, not content with omitting points at the ends of display lines, rejected them in all lines, and in most titles to their benefit typographically, but in some to the confusion of sense. When one line, or even two or three adjacent and correlated lines, in a title-page constitute a distinct member of a sentence, a point is not required at the end of each line. A change of size and style in the types of a following line, and the intervening blank, are indications enough that this new line contains a new clause. There is no need for a period at the end of a line like *Illustrated, or Second Edition, or By John Smith*, nor for a colon after *New York* in an imprint. The conditions are altered when abbreviations have to be used to specify the honorary titles that follow the name of the author: to omit the abbreviating periods makes confusion. When the imprint of the publisher particularizes two or more partners, as in *Marston, Earl, Searle, & Rivington*, the reader cannot know whether these words are or are not the names of two, three, or four persons unless commas have been inserted. About these niceties the compositor is never consulted. When he is directed to compose a title without any points, he must do as he is told, and leave the responsibility of its possible confusion of meaning with the author or publisher who has given the order.

## TWO POINTS TOGETHER

The doubling of points should be avoided. When an abbreviation precedes a colon, as in the particle viz: the period may be omitted; when it precedes a comma, the period is often inserted, but the appearance of the line is damaged and the sense is not bettered. In many instances the period should be retained and the comma omitted, as in this line:

He was there at 6 p.m. but he was too late.

There is seldom any need of the comma, semicolon, or colon before the dash, as ,— ;— :—. The dash is the boldest and most striking of the minor points, and the greater should carry the less. The dash after minor points can be safely used only in the sentence that is overstudied with commas, and where it is selected as the equivalent of the parenthesis, for which it is an improper substitute. A comma put before the first parenthesis is rarely needed; it should go after the closing parenthesis if it is used at all. When any complete sentence is inclosed by parentheses, the period should be before the last parenthesis, but when these parentheses inclose a few words at the end of the sentence, the period should be after the last parenthesis.

A common fault in double pointing is putting a full point before an apostrophe and the possessive s, as in Co.'s. The word Company may be abbreviated to Co. and in the possessive to Co's

(although this should be tolerated only in a very narrow measure), but Co.'s is superfluous.

To some compositors these may seem needless niceties, but those who do not choose to observe them in composition will have to do so in proof, and to learn the art of punctuation, as the author of an old printers' grammar has wisely remarked, "by dint of a bodkin."

In the composition of poetry from manuscript the compositor should follow the copy. The cadence of rhythmical words deceives the eye as well as the ear, and it may lead an inexperienced to put points at the ends of lines or in other places where they seem to be but are not needed. As a rule, the poet points his writing with nicety, and that compositor is unwise who alters or suggests alteration.

A comparison of the punctuation of early and late editions of English classics will show that the tendency of modern editors is to a more sparing use of points. The precise rules of older times are now set aside: every point that does not really aid the reader to a better understanding of the subject is properly omitted.

This remark does not apply to legal documents, some of which fairly bristle with points. There are sentences in legal pleadings or papers that seem to defy all attempts to punctuate. When a single sentence contains more than two hundred words which are amplifications of the same statement, the

comma, dash, and parenthesis must be repeated so frequently that they lose their value, and the author may obscure the meaning still more by a reckless use of semicolons and colons.

The punctuation of a long extract from another book, or of a letter or document, should never be changed without special order. It may be wrong, but it is an exhibit of the style of the writer or of his time, and the errors, or what seem to be errors, are evidences of the faithfulness of the reprint.

A working knowledge of punctuation is not to be acquired merely by learning rules ; the understanding of an author's meaning should be the earliest study. Next comes a knowledge of the elements of grammar. Careful reading of standard editions of good authors is always helpful. The compositor should make his own rules, but he cannot do this until he can properly discriminate between the different parts of a sentence. The great object of punctuation is to make clear to the reader the meaning of the author. Rules are of value, but the unfolding of obscured sense is the object of most importance.





## XVI

### PROOF-READING

**I**N no branch of printing do methods and performance differ more than in that of proof-reading. In one printing-house one reader and his copy-holder may read for fifteen compositors who are engaged in setting type by hand on a plain reprint; in another, that reader may find it difficult to keep up with the product of six compositors engaged on a troublesome and frequently revised and corrected manuscript. His performance is controlled by the legibility of the copy, the number of proofs, the re-readings of repeatedly corrected author's proofs, and other hindrances caused by correspondence and interviews with the author or publisher. To these delays may be added the time lost in searching or consulting books of reference or authority for a verification of doubted dates and names.

Ordinary news work, for the most part, receives but one reading. Sometimes the errors marked on the first proof are revised on another proof, but this proof is not always re-read. Sometimes revising is done in the metal. In the cheapest forms of hurried auction-catalogue printing the composition is not even proved on paper: the copy-holder reads aloud from the copy while the corrector follows him, reading from the type on the galley and correcting, as he proceeds, the grossest errors only. Reading so done is unavoidably imperfect, but the scamped method saves time and largely reduces cost. This is one way to produce cheap composition.

Every book of reference or authority should be read on three or more proofs. When the author's proof has to be read by many experts, as is usual, duplicates are taken after each correction of the previous proof, and each duplicated proof receives an entirely new reading. The cost of reading and revising with this care is large, usually about one half as much as that of the first type-setting. Some pages will cost more than the first type-setting.

The slighted catalogue reading which costs about one tenth that of type-setting, and the careful dictionary reading which costs more than first type-setting, are the extremes of book-work. The cost of the reading of the ordinary novel or descriptive book cannot be fixed at any definite point between the extremes: it is small when it is a strict reprint, large when it is in manuscript and not entirely in

the full control of the printing-house. It must be assumed, however, that every thoughtfully treated book calls for three and sometimes four readings, of which one or two are given by the author and two invariably by the printing-house. The manuscript that has been hastily prepared always should have three readings, for it is more liable to error.

#### THE ROUTINE OF BOOK READING

It is unsafe to give but one reading to a book, and it is equally unsafe to trust too much to the thoroughness of the author's reading. The two readings of the printing-house are most satisfactory when they have been done by different readers. The clean proof furnished to the second reader gives him a much better opportunity for the detection of errors, and he is or should be better qualified for critical reading.

The proof-reader should have before him written instructions defining the proper width and length of the page, the size and face of the type, the thickness of leads, the types to be selected for extracts, notes, chapter headings, and every other peculiarity. These instructions should be minute and thorough. Before he begins the reading of a new galley, or of the signature of a new form, he should make and satisfactorily answer these queries concerning the proper connection of old with new matter:



Is this new composition the immediate continuation of previous matter? Is the paging of the book or the numbering of the galley consecutive? Are the running titles, chapter headings, blank spaces at the heads of chapters, type for titles, and the more prominent features of composition according to written instructions and in the same style as the preceding pages? Is the signature at the foot of the first page correct?<sup>1</sup>

If the proof shows that the new matter is not the proper continuation of matter preceding, or if there is any important departure from the written instructions or from the style of preceding pages, the reader should at once notify the foreman, who will tell him whether he may proceed with the reading, or whether he shall order the faults or errors corrected before the reading. It will be safer to have the corrections made before reading, even if this added work causes what seems to be a waste of time.

The first proof of book matter is usually taken from the long galley on which the compositor puts his composition. The proof should be on thin and hard paper that will take a pen-mark. The print should be in tint more pale than dark, so that the reader can easily discern an imperfect type. Corrections written on soft paper with a lead-pencil

<sup>1</sup> A book or pamphlet form of more than one sheet should have a proper signature in the place directed by the publisher *before* the page reading. It is a mistake to read matter that has not been fully prepared, for one neglect leads to another.

are always unsatisfactory and may be misleading. No attempt should be made to read a proof that is too pale or that is over-inked, or with margins too scant for the marking of corrections. Corrections should be made in ink, but when the second reader follows the first on the same proof he should use ink of different color.

Preferably, the reading should be done aloud by the copy-holder, and not from the proof by the reader. The first reader marks all the errors made by the compositor in spelling, division, italic, points, and capitals, and every deviation from the copy or from the office standard of style. "Ours," or omissions from copy, are detected by means of the trained copy-holder who reads aloud from the manuscript while the eye of the reader follows every spoken word as it should appear in the proof. When proper names and foreign or unusual words are met, the copy-holder should spell them out letter by letter. This tedious and painstaking process must be observed to make sure of absolute accuracy. Some readers dispense with a copy-holder, and collate the proof with the copy by the tedious comparison of word for word and line for line. Collating is a slower and more expensive method, but it should be more accurate than the commoner method of depending on the words spoken by the copy-holder, especially when the copy-holder has not been fully trained.

The time to be spent and the care to be given

to a piece of reading must be determined by its importance. Ordinary composition should be made correct to copy with reasonable despatch, but writings of value should be read thoughtfully, with a view to the discovery of faults more serious than those of spelling or punctuation.

When the reader meets with an unmistakable fault made by the writer through lapse of memory or by negligence, he should correct it. He does so, however, at some peril. He must know and not suspect it to be an error, and must be prepared to defend his correction, not by his own belief, but by unquestionable authority. Whenever he feels obliged to query a change in spelling or in statement, he must note this change on the author's proof. In every writing of importance the reader should query faulty construction, bad metaphor, inconsistent statement, the misuse of a word, and other errors of similar character: but in no case should he correct these apparent faults when the author will revise what he has read; he must stop with the query. The spelling, capitals, italicizing, and pointing of a systematic author should not be changed. If these features of correct composition are not consistently maintained in the copy, the reader should try to make them correct according to what he believes is the author's neglected standard.

When copy has been negligently written by an undisciplined writer who cannot revise the reading,

the reader should correct the grosser errors according to the standard of the editor or of the office, as he may be directed. But they must be indefensible errors. Bad spelling or grammar obviously made through ignorance or carelessness must always be corrected, but this license will not apply to dialect, or to quotations intended to be literally exact.

Strange proper names, of places or people, of history or fiction, should be verified by reference to the office dictionary. The reader is always adjudged in fault if he passes any misspelled word that can be rightly spelled. The same observation will apply to quotations from the Bible, hackneyed proverbs, phrases in foreign languages, and any of the scientific words of dictionaries.

While it is desirable to have accurate workmanship, the reader should not forget that it is his first duty to correct, and not to edit. He must not spend unnecessary time in consulting reference books to make up the deficiencies of a careless writer. Nor should he annoy the author with any emendations that savor of pedantic nicety.

When the first proof has been corrected, a new proof of the matter so corrected is taken, which is called the first revise. In most printing-houses the reviser is the copy-holder, who collates the marked proof with the first revise, and makes sure that no correction has been overlooked. When a correction in first proof has compelled the overrunning of two or more lines, the reviser should re-read

from dictation the entire paragraph. If any errors in first proof have been uncorrected, or if any new errors have been made in this first correction, they are re-marked on the revise and sent back to the compositor for re-correction. The proof to go to the author should be correct to copy in all its features, and have no marks on it but the queries made by the proof-reader, which should be transferred from the first proof to the author's proof.

In some book-houses the corrected matter is not sent to the author in the shape of a galley proof, but is made up in pages of the prescribed form. Proofs in pages are more readily handled by the author and offer him a generous margin for corrections; but page proofs seriously add to the expense of the work when the author makes much alteration, for frequent alterations will compel an over-running and remaking-up of many pages. Pages of type that have been tied up and piled on letter-boards are more liable to be pied, or to suffer from dropped letters at the endings of lines, and consequently require additional care in reading. It is a commoner practice to put the first author's proof in the form of a galley slip, and it is to his benefit to read on the galley, for his alterations in the proof are more quickly and cheaply made by the compositor on the galley than in the page.

Two proofs are usually sent to the author. On the one returned the author marks the changes he desires, and he retains the other for possible future

reference and as a reminder of every correction he ordered. All the corrections desired by the author should be made by him upon his first proof. To postpone any correction for the final proof in page form causes delay and greater added expense, with liability to new errors which are harder to correct on the final than on the first proof.

When the author's revise has been returned as corrected, the matter may be made up into pages; but if there is reason to believe that the author contemplates other serious changes, it is safer to send the next proof from galley. Matter should not be made up in pages when there is a probability that these pages will be overrun, and that the overrunning will be followed by a new make-up and greater delay.

The author's first proof, when corrected, should always be returned to him with the second proof, which he should consider as his revise for the verification of previous corrections, and for the making of trivial corrections only. But if many corrections are made by the author on this second proof, these corrections, when made, should be followed by a third proof to the author. It is unsafe to send to press or to foundry any page that has not been pronounced entirely correct by the author.

The last proof certified as correct by the author is the proof known in the printing-house as the foundry proof or the press proof. It is always read by the second reader for the discovery and

correction of minor errors that may not have been discerned by the first reader and the author. To do this properly the copy and all previous proofs should be at the second reader's hand. It is a mistake for the author, when he returns the last proof, to keep back the copy and all the previous proofs, for they usually contain memoranda on the margins that are of importance in the final reading. All errors should have been corrected and all queries answered on the second or final proof of the author; but if any new question arises that can be answered by the author only, that question should at once be sent to him for his decision.

Two readers are desirable for accuracy, but they may not work in concord. The first reader, supposed to be properly qualified, should determine the typographic style, and that style should not be changed by the second reader unless the change is of real importance. To remodel the punctuation or the divisions of the first reader in trivial niceties is always a great waste of time. Not one reader in a thousand may recognize that the changes ordered by the second reader are betterments. If the second reader thinks it is necessary to make serious changes, he should submit the changes proposed to the foreman or manager for his decision.

The author should see and approve all the minor changes made by the last reader on the foundry proof before he returns it as approved. As a rule, he does not see them, because each additional proof

tempts the author to indulge in petty correction, which delays the work and needlessly increases his bill of expense.

To keep different kinds of proof distinguishable, in good order, and always accessible requires many proof-books and pigeonholes and constant oversight. Each proof should be properly marked as *First office* or *Second office*, *First author's* or *Foundry*, and should be dated with a rubber stamp and have the written initials of the reader. A perceptible distinction between the two kinds of proof can be made by using white paper for the author's proof and buff or pale yellow for the office proof. Dated and signed proofs are of value for their dates and as the attests of individual responsibility. At the end of the reading on each book, proof should be put in order, and packed and labelled so that it can be examined readily. All proofs should be kept for one year after the publication of the work.

If a serious error be found after the page has been cast, the fault may be remedied by resetting and electrotyping the faulty spot for a patching of the plate. But corrections so made are expensive; they weaken the plate, and are a great hindrance to good presswork. Trivial corrections do more harm than good. They increase the liability to new errors; for perfect types near the faulty ones may be bruised in the process of correction. Patched plates, always disliked by pressmen, are the cause of much bad presswork. For changes that call



for many patchings it is better to reset and make a new plate than to patch the old one.

The proof-reader is asked to serve two masters. His employer rightfully asks for a fair day's work as well as exact reading, for it is the printer more than the author who is held responsible by the book reviewer for the book's faults of typographic style, and sometimes for its inconsistencies of statement. But there are fastidious authors who insist upon the strictest adherence to their imperfect copy, and refuse to consider queries made in their own interest. To query or correct is to offend these authors; to leave a possible error unqueried or uncorrected is to invite plain censure for neglect or ignorance. There are other authors who ask, as a matter of right, that the proof-reader verify proper names, dates, and all unusual words, and that he maintain consistency of statement as well as of style. Some go so far as to ask for the verification of all quotations from standard text-books. They hold that it is the duty of the proof-reader to correct all errors. This last request, based on the assumption that the proof-reader has within easy reach a library of reference books, and that he can be allowed time to consult them, is often impossible. Every printer who desires to preserve a reputation for accuracy will be generous in his allowance of time for a careful reading, but he has to keep the reading within a limit of cost. How much or how little time can be allowed for the verification of

statements must be determined by each house for itself. The cost of searches is never considered in any estimate of composition, and must be an added expense. When the publisher consents to pay for the extra work, the reader should try to verify all proper names, dates, and foreign words by consulting authorities. Quotations from the Bible need special attention, for they are usually inexact when written from memory. When the reader has a reasonable doubt of the exactness of any part of the copy, whether in date, spelling, or quotation, and has not the time or the authority at hand to solve that doubt, he should suggest to the author that its verification seems desirable. With that query his responsibility for the error threatened should end.

Suggestions to the author concerning the use of an ambiguous or improper word<sup>1</sup> or the faulty construction of a sentence are often needed, but the reader makes them at a risk. He should be reasonably sure that the suggestion will be as kindly received as it is intended. In some printing-houses the reader is ordered by the master printer never to pass a split infinitive, as in this sentence :

The dog had been trained at a given signal to immediately raise himself on his hind legs.

<sup>1</sup> *Reliable* has been condemned by some English critics as an ungrammatical Americanism, but its propriety has been defended by Dr. Fitzedward Hall in his treatise *On English Adjectives* in *-able*. In this book he shows that the word has the sanction of several English writers of authority. The word should not be queried by the proof-reader when he finds it in copy.

The infinitive to **raise** must be kept together, and **immediately** may be put before or after the verb, as euphony dictates. The change is needed for good English; but there are writings in which the author purposely splits the infinitive to show an ordinary colloquialism. The proof-reader must judge whether it is or is not safe to correct without the query. With regard to the loose phrasing of the undisciplined writer, as in “a gold lady’s watch,” he need not hesitate to make it read **a lady’s gold watch**.

The irregular variations made by some writers in their reproductions of colloquial language often make the proof-reader pause. **Don’t** is preferred over **does n’t**, but if the author persistently uses **does n’t**, do not alter his spelling. **Don’t**, **shan’t**, **won’t**, **can’t**, and words of like form are usually presented as is here done, by putting the apostrophe in the place of the cancelled letters; but when the word **is** is clipped, and is presented as **’s** in **he’s** or **it’s**, it is better practice to put a thin space before the apostrophe. (See Abbreviations.)

Authors may be annoyed by the unmeaningness of the queries made by some proof-readers. To underscore a word or phrase in proof and to write **Qu.** or **?** in the margin does not specify the nature of the suspected error, which may be in the spelling of the word, in its unfitness, or in the construction of the full sentence. The reader should write out in full the change that he suggests, or should specify the authority at variance with a doubtful

statement. Without this specification the query is entirely unmeaning. The author may not perceive the error which the reader thinks needs change.

A query should be headed *Query to author* or *Query to editor*. When this has not been done, the editor or author may regard it as the query of one reader to another reader in the same house, and may give it no attention.

When a plain query has not been answered, it is always safe to follow copy. A gross error in copy may be safely corrected when the writer cannot see the last proof and when the printing-house will be held responsible for the error; otherwise its correction is a risk. It cannot be too frequently impressed upon the author that the proof-reader is not an editor. It is the wiser and safer course for the proof-reader to query all supposed errors by calling the attention of the writer to every apparent fault in date or grammar, or to statements that seem to be contradictory on different pages of the same book. It is an unpleasant duty, but it can be done with tact and discretion.

Readers should always keep by them in good order a complete file of all work in progress, so that it can be referred to readily. First proof, second proof, author's proof, and author's revise should be kept on separate hooks or in pigeonholes, and be properly marked with the initials of the reader.

The author's proof and revise should have on each sheet the office stamp and the date. Readers

should keep a book containing the name and the address of all persons to whom proof is to be sent. They should make themselves familiar with post-office laws, and make up the packages to be sent by mail in such a manner that the office will not suffer from delay or needless expense in postage. The readers should try to arrange all their work so that proofs can be despatched before the closing of the last mail. The foreman should see that the readers are provided with postage-stamps and envelopes of graduated sizes, and that all packages are neatly made up and properly addressed.

Every paragraph containing an alteration that compels one or more overruns should be re-read by a copy-holder in the same manner that has to be observed for the first proof. When this cannot be done it should be collated carefully, word for word, to the end of the paragraph. The hurried or inconsiderate revision of only the lines that have been marked for alteration is the commonest cause of the most disgraceful errors in a book.

#### QUALIFICATIONS NEEDED IN READING

Application is frequently made to printing-houses by educated men and women, and sometimes by those who are not properly educated, for employment as proof-readers. Too often the applicant supposes that any person who knows how to spell and punctuate is sufficiently qualified. This is a great

mistake. If the applicant is successful in securing employment, which is rare, he will discover that his knowledge of spelling and punctuation is insufficient even for the simplest forms of commercial printing. To be a useful reader one should know types by their names and understand the technical terms and the methods of a printing-house. There is also much to be learned in the routine of proof-reading which is acquired most thoroughly by the young compositor or copy-holder. There are a few excellent readers who have not been printers or copy-holders, but the readers of most utility are those who have set type or held copy from their youth. A large book-house of New York reports that at different times it had occasion to engage many men as proof-readers who were graduates of colleges and, by virtue of their education, possessors of a good knowledge of English as well as of the classics. A few of these graduates ultimately became useful readers, but the majority did not. They could not or did not choose to acquire the knowledge of the petty details and technicalities of the trade that is indispensable. Every master printer who has employed many readers will agree with the writer in the opinion that the average master of arts is not so successful in detecting deviations from copy and in maintaining uniformity of typographic style as a regularly trained reader. The extract that follows is the testimony of a British printer.

As a specimen of the value, relatively, of scholarship and unschooled but practical lynx-eyed observation, I may mention a fact which came under my own notice some few years back. A new edition of a well known lexicon was brought out by a publisher in the Row, the editorship being confided to a scholar of high reputation, at an expense, it was said, of five guineas per sheet. The proofs returned by him to the printer, during upwards of four months, contained an average of *sixteen* corrections on each sheet. Before going to press they were again carefully read by a young fellow from the north of the island, who possessed but a moderate reading acquaintance with the language, who spent a day-and-a-half over each sheet, at a cost to the printer of nine or ten shillings, and made additional corrections, averaging through the whole period *fifty-three* per sheet!<sup>1</sup>

For the proof-reading of books a knowledge of the classics and modern languages is always of value, but much of the work that has to be done by the reader is most distasteful drudgery. The scholarly applicant for a proof-reader's position who goes for the first time to the reader's desk in the belief that he can spend much time in a critical examination of an author's style, with its possible chances for the discovery of errors in copy as well as in the proof which will redound vastly to his credit, is sorely disappointed when he is asked to read a directory, market reports, a series of interest tables,

<sup>1</sup> [C. M. Smith,] *The Working-man's Way in the World*. p. 285.

or documents in a foreign language about which he knows very little. For poems and biographies and the commercial printing that are common in all book-houses the amateur reader's knowledge of Latin, Greek, and the higher mathematics cannot be put to practical use. Commercial printing is always drudgery, but it cannot be made easy, nor can it be done properly, by any reader who cannot adapt himself to his situation and will not take a proper pride in the faithful following of his copy. Proof-reading must not be done mechanically or perfunctorily. The reader's wits must be on the alert continually, for in every department of printing exists some liability to error and accident, for which the reader may be called to account.

Even the reading aloud by a trained copy-holder of the best passages of a good author is a torment when that reading is done in a monotonous drawl, as is usual, without any pause, break, or attempt at emphasis. To insure accuracy, the copy-holder is required to call out every paragraph, mark of punctuation, and italicized word, which he does in a singsong voice, clipping the names of the points in the copy after the following fashion : <sup>1</sup>

<sup>1</sup> The extract on the following pages (taken from *The Working-man's Way in the World*, p. 288) is a fair illustration of the copy-holder's method of jumbling the words of the copy with the names of the points and breaks in that copy. To make the matter intel-

ligible to the American printer, the words used in the United States have been substituted for those used in England, and the technical names of points have also been changed to agree with the American method. To the inexpert bystander who listens,



[THE EXUNCIATION OF THE COPY-HOLDER]

Par quote This ruling passion two ital com the  
 most enduring of all the passions which obtain a  
 mastery over the mind com is described in Pope's  
 single quote Moral Essays close single thus colon  
 Par double and single quote Odious exclam in  
 woollen exclam pos twould a saint provoke com  
 close single were the last words that poor Narcissa  
 spoke sem single quote no exclam let a charming  
 chintz and Brussels lace wrap my cold limbs com  
 and shade my lifeless face colon one would not  
 com sure com be frightful when one pos s dead  
 com dash and com Betty com [Here the reader  
 dips his pen in the ink, and the boy takes the op-  
 portunity to blow like a young grampus for a few  
 seconds, and then resumes:] give this cheek a lit-  
 tle red period close single and double line of points  
 Par double and single quote I give and I devise  
 com close single old Euclio said com and sigh pos  
 d com single quote my lands and tenements to Ned  
 period close single dash single again your money  
 com sir inter close single dash single again my  
 money com sir colon what com all inter why com  
 dash if I must com close single then wept com  
 single quote I give it Paul period close single  
 single again the manor com sir inter close single  
 dash single again the manor exclam hold com close

the words of the copy-holder are meaningless jargon, and they are not easily comprehended by the amateur proof-reader, who learns the copy-holder's colloquialisms with reluctance and bad grace. Silly as this method of reading proof may seem, there

is no better vocal method for securing accuracy. A careful collation of every character in the proof with every character in the copy (a much slower method) is the only alternative. For the translation of this seeming gibberish, see page 314.

single he cried com single quote not that com dash  
 I cannot part with that exclam close single dash  
 and died period close double dash Epistle one l two  
 four six dash two six naught period

“This *ruling passion*, the most enduring of all the passions which obtain a mastery over the mind, is described in Pope’s ‘Moral Essays’ thus :

“ ‘Odions! in woollen! ’twould a saint provoke,’  
 Were the last words that poor Narcissa spoke;  
 ‘No! let a charming chintz and Brussels lace  
 Wrap my cold limbs, and shade my lifeless face:  
 One would not, sure, be frightful when one’s dead,—  
 And, Betty, give this cheek a little red.’ ”

“ ‘I give and I devise,’ old Euclio said,  
 And sigh’d, ‘my lands and tenements to Ned.’ —  
 ‘Your money, sir?’ — ‘My money, sir: what, all?’  
 ‘Why, — if I must,’ then wept, ‘I give it Paul.’  
 ‘The manor, sir?’ — ‘The manor! hold,’ he cried,  
 ‘Not that, — I cannot part with that!’ — and died.”  
 — Epistle I, l. 246-260.

It does not follow that the average type-setter is or can be a good reader. His knowledge of names and technicalities is not half enough. If he has not earned an expert’s reputation for clean composition, as has been proved by his ability to decipher imperfect manuscript and to point and capitalize with propriety; if he does not display a genuine fondness for books by the knowledge that comes from some study as well as from omnivorous reading; if he has no more than a passable acquaintance with

authors and books and men of history and fiction ; if he has not the literary instinct which leads him to value books for mechanical merit—he cannot be a correct reader of books. It is a great risk to trust him with the simplest reading.

The reader good in one house may be inefficient in another, for the requirements of printing-houses vary. On the ordinary daily newspaper the broad knowledge required of the reader is the knowledge of to-day, which comes from present observation more than from a study of books. A good memory is also needed. The reader who can recollect the spelling of the baptismal names of public men who respectively spell their names Read, Reid, Rhead, and Reed is of greater value to his employer than the scholarly reader who can read Latin and Greek, but who rarely has occasion to use that knowledge, and who professes some contempt for much of the distasteful work on which he must be engaged. In the composition of advertisements and general job-work, the correct taste on the part of the reader that leads him to mark errors of display, spacing, and make-up is more prized by the employer than any kind of classical information.

Accuracy is always of first importance, but the reader or book reviewer, as well as the author or publisher, may want more than this. They may assume that the proof-reader should have something more than a superficial knowledge of men, books, arts, and languages—enough to prevent the

author from stumbling in an error. The correct spelling of a foreign phrase, or of a proper name in history or fiction, adherence to obsolete British spelling,<sup>1</sup> and the accurate placing of accents in strange languages, are supposed to be as much a part of his duty as the correction of gross faults in English. Few readers can meet this expectation, for they are not allowed the time to deliberate or to consult books of authority, and they dare not correct a fault by trusting to memory only. Suggestions to the author can be wisely made only after consulting books of authority. The critical reading desired by publisher and author consumes much time and costs much money. When the reader is compelled at every paragraph to seek authority to verify a date or quotation, or the true spelling of rarely used names, he does little work. He could probably read one hundred pages of a reprint in the time that he devotes to ten pages of a manuscript that requires constant verification.

The proof-reader's position is not an enviable one. When he does his best and makes his book

<sup>1</sup> Writers who continue to use the older forms of British spelling make trouble for the proof-reader. Some years ago a Richmond editor sharply rebuked a new proof-reader: "Why do you strike out of my proof the *u* in honour, and the *k* in music, when I plainly wrote them in my copy?" The reader replied that he had been taught to follow the spelling of Webster, and had found it acceptable elsewhere. "Webster!" shrieked the angered editor. "Never let me hear that name as an authority. Webster may spell to suit a Yankee trader, but not a Virginia gentleman. Be pleased hereafter to follow my copy and Dr. Johnson's dictionary. Let us hear no more of Webster."

correct he has done no more than his duty. He may correct ninety-nine errors out of a hundred, but if he misses the hundredth he may be sharply reprov'd by the book reviewer for that negligence.

Authors often send to the printing-house type-written copy that is easily readable, but that has not been thoughtfully corrected. Proper names in foreign languages may be spelled in two or more ways; capital letters, italic, quotation-marks, and abbreviations may be written in without system, apparently with small concern about their lack of uniformity. This disregard of attention to trivial details is a common fault. Exaetness in spelling and pronounciation is well taught in all our high schools, but exactness of expression in writing for the press is not taught at all. It is the belief now, as it was in the days of Moxon, the first English writer on the technics of printing, that it is the duty of the printer to supplement the negligences of the writer.

The reader of the printed book or paper knows little of these irregularities. Now and then he has an inkling of them when the editor of a newspaper avenges himself on a testy adversary by printing the letter of the angry subscriber exactly as it was written, with faults in almost every line, much to the amusement of the reader, and to the mortification of the writer. Careless writing is so common that it often passes unnoticed. Every one who chooses to look them up in his correspondence (sometimes

in the writings of educated men) will find faults of construction as well as of orthography that would be glaringly offensive if repeated in print.

A broader knowledge of the frequency of faults in writing should lead to a better appreciation of the services of the proof-reader; but this knowledge is rarely acquired out of a printing-house. The undisciplined writer who believes that he is careful and exact often resents the suggestion that he can be indebted to the proof-reader for help of any kind. The too rapid and over-confident writer, who may have been provoked by too many queries from the reader (for there are amateurs who can be as irritating as mosquitos), may peremptorily order that his copy shall be followed faithfully in every particular. Not a comma nor a capital must be changed. Writers like these put the reader in an unpleasant position. To query a supposed error is an offence to the writer; to pass an indefensible error is to offend the employer and incur discredit as a competent reader. Yet the positive order of "Follow copy exactly" may lead to unhappy results when the author cannot see the proof of his writing.<sup>1</sup>

<sup>1</sup> The editor of a prominent daily newspaper in New York City, after some angry talk with one of the proof-readers concerning that reader's alleged officious meddling with his articles in the proof, gave the positive order that every article written by him should be printed as it was writ-

ten. The reader expostulated, but promised obedience. That evening this editor made the mistake of tarrying too long in festive company over the dinner-table. His half-written article of the morning concerning the war of 1859 in Italy abundantly proved his knowledge of the sub-

Correction can be overdone, for there are amateur readers who unduly magnify their office, and seize every occasion to show to the author their critical knowledge of rhetoric, etymology, and punctuation. Tinkering with points is their favorite amusement,

ject and his ability as a writer; but the conclusion of that article, written after the dinner, as clearly showed that the writer's brains had been muddled with wine. Compositors and readers were staggered by its incoherent drivel. What could be done? It was past midnight; the writer had left the office and could not revise the proof. No one dared correct. Obeying the order last given, the reader authorized the article to go to press, and it was printed, as had been directed, exactly as it was written. About the bewilderment of the readers of the paper, and the consternation of the writer when he saw his editorial in print, it is not necessary to say another word. Copies of this editorial are still preserved among the curiosities of newspaper literature.

The risk a printer has to encounter when he is positively directed to correct faulty manuscript is quite as great, as will be shown by the following anecdote.

An illiterate man, who wished to be alderman, wrote an address to the public, in which he proclaimed his worthiness and announced his purpose. Not satisfied with his work, he asked and

received the literary helping of brother illiterates; but repeated correction had made a tangled and interlined copy, hard to read and harder to understand. He took it to a job-printer, confessing his dissatisfaction with all the work done, as well as his inability to unravel the tangle. He asked the printer to put it in good shape and to make all the changes that were needed. The complaisant printer indiscreetly rewrote the address, and made it intelligible, for rewriting was a lighter task than correction. To do this he had to change bad spelling and grammar, to substitute short for ridiculously long and improper words, to put in two or three sentences unrelated statements that had been welded in one. After this treatment it was put in type and printed, for it was in haste, and could not be read in the proof by the person who would claim its authorship. To the printer's confusion, the prospective alderman refused the printed work with indignation. It was not his address. The printer had spoiled it. He had cut out all his fine writing and elegant language, and had made his address as simple as a child's primer!

which they practise on plates whenever they are not fully employed, with little regard to its cost.<sup>1</sup> The irritability of an author may be justly provoked by the meddling queries of a captions reader who suggests corrections where the corrections are not needed. Even the amiable poet Cowper has put on record his anger at a proof-reader who had tried

<sup>1</sup> Many years ago the senior partner of the firm of Harper & Brothers, in his daily round of inspection, stopped before a finisher in the stereotype foundry, who had before him a large pile of plates and many proofs of the pages of a book which had been reprinted in several editions. The finisher's work was the substitution of commas for semicolons, or the reverse process — obviously a meddling and useless work. Mr. Harper asked the question, "Are these changes the order of the author or of the office?" He was told that they were ordered by the proof-reader. Then said Mr. Harper: "Please take all proofs back to the reader, and tell him that if *he* wants to pay for the corrections, you can go on with your work. Harper & Brothers will not pay for them."

A reprint advertisement making a full page of solid nonpareil was once sent to a magazine, and reset with ordinary corrections. It does not appear that there could have been any important error in the punctuation, for it had been satisfactory to the pub-

lisher and to the public, but the proof-reader fancied it was his duty to improve it. He claimed to be qualified to punctuate by the Wilson system, which was infallibly correct. Working under this system, he thoroughly remodelled the punctuation, at a serious added expense to the office. When the page of type so corrected had been printed, it was wrapped up and put away as dead matter. One year after, the same advertisement, torn out of a copy of the previous year's issue, was again offered to the magazine. The old composition, still intact, was re-proved and sent to the same reader, who had entirely forgotten his previous work upon it. To the foreman's surprise, this infallible reader remodelled his own punctuation as thoroughly as he had remodelled that of the first reprint copy. Then the foreman took out of the previous year's proof-files the corrections that reader had made for the first issue, and showed him that this year's changes in the points were an unnecessary return to the original punctuation.



to improve his poems; he accused him of rash and "gratuitous emendation," and with being "a presumptuous intermeddler." This meddling (rarely done by the trained proof-reader) is common with the amateur at correction.

Authors who are most far-seeing in the preparation of copy are generous in their acknowledgment of the efficient service rendered to them by a competent proof-reader. Charles Dickens,<sup>1</sup> in a speech made by him at London in 1867, gives this testimony concerning his indebtedness:

I can testify that the duties of a corrector are not mechanical, not mere matters of manipulation and routine, but that they require from those who perform them much natural intelligence, much super-added cultivation, considerable readiness of reference, quickness of resource, an excellent memory, and a clear understanding. I gratefully acknowledge that I have never gone through the sheets of any book that I have written without having had presented to me by the corrector of the press something that I have overlooked, some slight inconsistency into which I have fallen, some little lapse I have made; in short, without having set down in black and white some unquestionable indication that I have been closely followed through my work by a patient and trained mind, and not merely by a skilled eye.

<sup>1</sup> Robert Browning, Sir Walter Besant, and the editors of the *Century dictionary* and of the *Dictionary of National Biography* are other men of authority who have cheerfully testified to the helpfulness of the proof-readers.

# THE PROOF-READER'S SIGNS

No ¶	No new paragraph.
<i>Run in</i>	Let there be no break in the reading.
¶	Make a new paragraph.
✓ ✓ ✓	Correct uneven spacing of words.
∂	Strike out the marked type, word, or sentence.
9	Reverse this type.
#	More space where caret ^ is marked.
—	Contract the spacing.
⊃	Take out all spacing.
┌	Move this to the left.
┐	Move this to the right.
┘	Raise this line or letter.
└	Depress this line or letter.
	Make parallel at the side with other lines.
□	Indent line an em.
↓	Push down a space that blackens the proof.
×	Change this bruised type.
<i>w.f.</i>	Change this faulty type of a wrong font.
<i>tr.</i>	Transpose words or letters underlined.
<i>l.c.</i>	Put in lower-case, or small letters.
<i>s.c.</i>	Put in small capitals.
<i>caps.</i>	Put in capitals.
∩	Insert apostrophe. Superior characters are put over an inverted caret, as ∩ ∩ <sup>1</sup> ∩*, etc.; for inferior characters the caret is put in its usual position, as in ^.
<i>rom.</i>	Change from italic to roman.

<i>ital.</i>	Change from roman to italic.
⊙	Insert period.
, /	Insert comma.
; /	Insert semicolon.
: /	Insert colon.
= /	Insert hyphen.
/—/	One-em dash.
/— <sup>2</sup> —/	Two-em dash.
<del>ⓧ</del>	Take out cancelled character and close up.
<i>Qu.</i> or ?	Is this right? See to it.
^	Insert letter or word marked in margin.
	Hair-space letters as marked.
<i>Stet</i>	Restore crossed-out word or letter.
....	Dots put below the crossed word mean : Cancel the correction first made, and let the types stand as they were.
—	Over two or three letters. Change for the diphthong or for a logotype, as <i>av</i> , <i>ffi</i> .
===	Straighten lines.
////	Diagonal lines crossing the text indicate that the composition is out of square.
<i>Out, see copy.</i> Here is an omission; see copy.	

Corrections or textual improvements suggested to the author should be accompanied by the interrogation-point and be inclosed in parentheses or “ringed,” as (*tr.* / ?) or (~~ⓧ~~ / ?).

Corrections should always be made in the margin, and never in the text; faults in the types or text to be indicated only by light pen marks.

*cap/s* / *V* PRESIDENT LINCOLN'S GETTYSBURG ADDRESS *7* / *centre*

*l. c.* *conceived* / *8* FOUR score and seven years ago our father's brought forth *8*  
on this continent, a new nation, ~~conceived~~ in liberty, and *cap.*  
dedicated to the proposition that all ~~men~~ are created equal, *e/* *□*  
*¶* Now we are engaged in a great civil war; testing whether *9*  
*tr.* that nation, or any nation so conceived and so dedicated, can  
long endure. We are met on a great battle-field of that war, *7* / *fu/0*  
~~that war.~~ We have come to dedicate a portion of that field,  
as a final resting place for those who (gave here) their lives *tr.*  
*e/* that that nation might ~~live~~. It is altogether fitting, that we *and proper/*  
*↓* should do this. *≡*  
*✓* But, in a larger sense, *✓* we *✓ can* *✓ not* dedicate - we can *rem.*  
*Run back* not consecrate—we can not hal low—this ground. The *○*  
brave men, living and dead, who struggled here have con-  
secrated it, far above our poor power to add or detract. *l. c.*  
*No ¶* The world will little note, nor long remember what we *n/*  
*2/* say here, but it can never forget what they did here. It is *○*  
*lead* *8* for us the living, rather, to be dedicated ~~here~~ to the fi- *stat/un/n/*  
nished work which they who fought here have (so far) *tr.*  
nably advanced. It is rather for us to be here dedicated to the *e/*  
*wf.* great task remaining before us—that ~~from~~ these honored *↓*  
*lead* *x* dead we take increased devotion to that Cause for which they *l. c.* *—*  
gave the last full measure of devotion—that we here highly *—*  
resolve that these dead shall not have died in vain—and *—*  
that government of the people, by the people, for the people, *2/* *—*  
shall not perish from the earth.

*8* From a facsimile of the manuscript written by Mr Lincoln for the Baltimore Fair—the # *ital.* *8* *8/1/*  
*1-1* *cap* standard version, which appeared in the # *Century Magazine* # for February, 1894

*Out, see copy*

PROOF AFTER CORRECTION

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PRESIDENT LINCOLN'S GETTYSBURG ADDRESS<sup>1</sup>

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Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war; testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who struggled here have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

<sup>1</sup> From a facsimile of the manuscript written by Mr. Lincoln for the Baltimore Fair—the standard version—which appeared in *The Century Magazine* for February, 1894.

*In a strict sence, a good Compositer need be no more than an English Scholler, or indeed scarce so much ; for if he knows but his Letters and Characters he shall meet with in his Printed or Written Copy, and have otherwise a good natural capacity, he may be a better Compositer than another Man whose Education has adorn'd him with Latin, Greek, Hebrew, and other Languages, and shall want a good natural Genius : For by the Lawes of Printing, a Compositer is strictly to follow his Copy, viz. to observe and do just so much and no more than his Copy will bear him out for ; so that his Copy is to be his Rule and Authority : But the carelesnes of some good Authors, and the ignorance of other Authors, has forc'd Printers to introduce a Custom, which among them is look'd upon as a task and duty incumbent on the Compositer, viz. to discern and amend the bad Spelling and Pointing of his Copy, if it be English ; But if it be in any Forrain Language, the Author is wholly left to his own Skill and Judgement in Spelling and Pointing, &c. his Copy, and Correcting the Prooves, unless they be Latine, Greek or Hebrew, for to those Languages there is generally a Corrector belongs to the Printing-House : And how well other Forrain Languages are Corrected by the Author, we may perceive by the English that is Printed in Forrain Countries.*

*Therefore upon consideration of these accidental circumstances that attend Copy, it is necessary that a Compositer be a good English Schollar at least ; and that he know the present traditional Spelling of all English Words, and that he have so much Sence and Reason, as to Point his Sentences properly : when to begin a Word with a Capital Letter, when (to render the Sence of the Author more intelligent to the Reader) to Set some Words or Sentences in Italick or English Letters, &c.<sup>1</sup>*

<sup>1</sup> Moxon, *Mechanick Exercises*, pp. 197, 198.



## XVII

### ABOUT COPY

**D**OXON has defined the compositor's duty as largely but not entirely that of the copyist. The author may tell him to follow copy literally, but the master printer tells him to maintain uniformity. These orders often conflict. How can agreement be had?

When copy has been negligently prepared by a careless writer who sometimes spells incorrectly and capitalizes and italicizes without system, it is the duty of the compositor to correct these faults according to the style prescribed by the office in which he works; but when copy has been carefully prepared by a disciplined writer, who plainly shows that he has a style of his own, that copy should be followed faithfully, even if it does conflict with the system of the office. It is the author's right to

go before the public in his own way; to show his own notions about italic, punctuation, and capitalizing, and to follow the spelling of Webster, Stormonth, or Dr. Johnson. All that the printer asks of the author is that he shall spell uniformly and put his capitals, points, and other peculiarities of style in their proper places, so that there can be no misunderstanding about his intent. If he has not done this thoroughly (even a careful writer cannot be consistent always), he should prepare a written code of his style, plainly indicating the spellings he prefers and making clear his system for the use of italic, points, quotation-marks, references, compound words, abbreviations, etc. When the master printer has this code put in type, and provides a fair proof of it for every compositor on the work, the irregularities of style that deface a first proof and make the alterations expensive are largely prevented. When the writer does not provide this written code, the compositor should try to make the style uniform, according to his understanding of the author's unexpressed wishes. There the compositor's duty ends, even if he does not correctly guess an unexpressed intent, and does not maintain in all points the author's notions about uniformity. It is not his fault if copy is misleading or if instructions are insufficient.

The art of preparing copy for a printer is not taught in schools, and the authors are few who have devised and adhere to systems of their own.



Much of the copy sent to a printing-house seems to indicate on the part of the author his indifference to all typographic niceties: a strange proper name may be spelled in two or more ways; punctuation may be excessive in one paragraph and scant in another; italic may be marked for one quotation, quotation-marks for another, while a third of the same class may have no marks of distinction; arabic figures and spelled-out words for numbers may appear upon the same page. These are some of the many inconsistencies of the ordinary manuscript, which the writer fails to see in his own writing, but they are glaringly offensive when they reappear in the proof. Good copy and bad copy are easily distinguished, and the compositor knows almost at a glance that he must follow the first and correct the last. Between these two extremes is a much larger quantity of copy that may or may not require correction. The common belief that the correction of these lapses is the compositor's duty is based on the assumption that the compositor is a qualified corrector. This is a grave error. If he were a corrector, it is probable that he would have the much better paid position of proof-reader or assistant editor.

It is another mistake to assume that the work of composition is always done by one compositor, who can and will correct errors with uniformity. A long manuscript is always set by many compositors; if it is required in haste, or even if its

composition is protracted over many months, it may be set and read by many compositors and readers. In our present condition of conflicting authority, compositors and proof-readers must have different opinions about correct composition, and it is not reasonable to expect that all the workmen will agree on every point. The uniformity desired by an author should begin with himself in the copy, even if he finds it is necessary to have the copy type-written and approved by a qualified corrector before it is sent to the printer.

Too much dependence should not be placed on the corrections that are hoped for in the printing-house. It is unsafe for the master printer to allow the compositor to make a material change in copy without positive authority. He may correct plain faults according to the system provided by the author or by the office, but he must do no more. Even when he finds in the copy what may seem unauthorized errors of spelling or grammar, he is not justified in correcting them without a special order, for the supposed errors may not be errors. In extracts, testimony, or documents intended to be literally exact, faults of grammar or spelling are presumptive evidence of painstaking accuracy. The writer or speaker, not the printer, is responsible for the errors. The compositor should have small license for correction; he is safe only when he literally follows copy, or obeys a distinct order to change. He should not alter properly prepared

copy without order, for the use or the misuse of capitals, italic, and points indicates the mental status of the writer as plainly as his written words. In legal documents much may depend upon the presence or absence of a comma.

Quotations should be put in type as written in copy. Those made from memory only are usually inexact, but the compositor should not correct the fault even when he knows the true rendering. A judicious author will be thankful for the query of a supposed error, but the reader must stop with the query. It cannot be too frequently impressed on him that his first duty is to follow copy.

It often happens that the author and the master printer are at variance regarding typographic details. The author has the right to overrule every typographic method that may be suggested by the printer, and when he does so overrule his decision should be obeyed without question, even when the author follows the fashions of advertisers and job-printers, and insists on typography in the worst taste; but the printer can and should refuse his imprint to all printing done to order in bad form. This is the printer's right; for it may be assumed by the book reviewer that typographic uncouthness in a book is an evidence of the ignorance or the bad taste of the printer.

Paper selected for copy should be uniform as to size. When odds and ends of paper have been used for copy, and interleaved with additions on

smaller scraps, some with coarse and some with fine writing, it is impracticable to make a correct estimate of the number of pages that the manuscript will occupy in print. Copy so put together gives needless trouble to the workmen; it is not easily arranged by the copy-holder, and is liable to misplacement and loss. What is worse, it leads to the making of blunders.<sup>1</sup> The size commercial note (leaf  $5 \times 8$  inches) is large enough for those who write with small and neat letters; sermon paper (leaf  $7 \times 8\frac{1}{2}$  inches) and letter paper (leaf  $8 \times 10$  inches) are better sizes for those who write with more boldness, and are entirely acceptable to compositors; but foolscap (leaf  $7\frac{1}{2} \times 12$  inches) and flat cap (leaf  $8\frac{1}{2} \times 14$  inches) are inconvenient shapes. Very thin paper that cannot be kept in position on the compositor's case, and very thick paper that may have been marred with creases, are equally objectionable. Manuscripts should be kept flat; if it is necessary to roll them, let them be rolled with the writing on the convex side.

Copy paper should have a wide margin on the left side of the leaf as a provision for possible alterations in the manuscript. Alterations in minute writing between the lines are usually obscure and

<sup>1</sup> Sharon Turner, author of a History of the Anglo-Saxons, sent much of his copy to the printer on any stray waif of paper he found at hand. The poet Pope wrote some of his copy upon the backs of letters addressed to him. One of his detractors stigmatized him as "the penurious, paper-sparing Pope." The cheapness of paper has put an end to this economy.

productive of error. When the author does not provide a wide margin at the left of the copy paper, he should leave wide spaces between lines.

Copy should be written with ink, and on one side of the leaf. That which has been written on both sides often has to be cut apart in two or three slips and given to different compositors. The reuniting of these slips gives needless trouble, and it may be done badly and lead to very serious error. Pencil writing makes bad copy unless it has been done boldly and with an indelible pencil. Weak handwriting with a hard pencil on smooth paper always makes indistinct copy.

Many of the so-called errors of the press begin with bad arrangement of copy and indistinct writing which compels the compositor to guess (and to guess erroneously sometimes) at the spelling of the obscure words. Some teachers of penmanship are to blame for the bad models they put before their pupils: in some models the *n* and *u* are nearly alike; in the penmanship of their pupils they are exactly alike. Capital letters are sometimes so overloaded with flourishes that one letter will be mistaken for another. In the angular style of penmanship the small letters are almost as uniform in shape as the teeth of a saw—each tooth and each small letter much like its fellows. The meaning of the words has to be guessed at from an occasional capital or the loops of the ascending or descending letters. Some writers make no easily perceptible distinction

between the capitals I and J. When they appear in the name Isaae Jones, the letters that follow the capitals are the real guides to the proper selection of capitals; but when the first name is abbreviated to I. Jones, it is possible that I will appear as J in print. A similar remark may be made concerning the formations of the capitals T, S, and Y as they are put upon paper by some writers. It is not reasonable to suppose that the compositor who works by the piece can afford to waste much time in deciphering the words which the writer has not even tried to make plain. With every desire to aid the author, the compositor can do but little toward helping him in making his words intelligible.

There is a wide-spread belief that all authors are illegible writers. The first copy of their writings may be indistinct or illegible, on which hasty pen-scratches were made to preserve a quickly flying thought, and this copy may be afterward obscured with erasures and interlineations; but this is not the copy that is sent to the printing-house. The last copy of the professional writer, even when it is not type-written, is much neater and is usually much more systematically arranged than that of the man of business or the amateur in authorship.<sup>1</sup>

<sup>1</sup> The poet Gray rewrote his Elegy nearly twenty times before he was content with its construction. Tennyson was almost as fastidious. The writings of Thomas Hood and of Edgar Allan Poe were models of neatness. The penmanship of some journalists is almost as readable as print. Eugene Field was a notable example. There are busy authors who keep in their

What the compositor desires in every manuscript is distinctness and a systematic use of points and capitals. The writer of a crabbed hand may be a preparer of readable copy. Horace Greeley's manuscript was a torment to the inexpert, but the few compositors on the Tribune who had studied its peculiarities said it was fair copy. Capitals and points were correctly used, and were not changed in proof. Mr. Greeley often said that he would not care to read proof if he could be assured that his words would be printed as they had been written.<sup>1</sup> Dr. Holland, a better penman and a voluminous

employ a special editor to correct and systematize, and a copyist to transcribe, their manuscripts. Charles Dickens's writings were so revised by an editor, who cancelled paragraphs and pages at his pleasure, and returned to him the manuscript for addition and improvement. George Bancroft, the historian, had his manuscripts carefully transcribed and put in type, from which two proofs were made. The first setting of the type was then distributed. The two proofs were carefully revised at convenience, dates and authorities were verified, verbiage was cut out, new matter added, and imperfect sentences amended. The new copy so prepared on this proof gave no more trouble to the compositor than ordinary reprint, and the charges for alterations in the proof were consequently trivial.

<sup>1</sup> Ability to read bad writing is an inborn faculty, but it can be developed by study. There are compositors, and even copyholders, whose guesses at obscure words are as happy as old-time divination, but their seeming guesses are really the outcome of the study that follows keener perception. As a rule, every penman writes consistently; his style is affected by changes of pen, ink, and paper, by age, haste, or fatigue, but he always retains his own mannerisms, the same letters or combinations of letters being repeated in the same general form. Keeping this in view, the key may be found that will unlock the concealments of bad writing. In a letter to his publisher, Byron said: "Your compositor is a worker of miracles. He has done what I cannot do. He has read my bad writing."

writer, was a trained preparer of copy; he seldom changed a word or point in his proof. Wendell Phillips Garrison and his brother Francis Jackson wrote a book of four octavo volumes with side-notes and a profusion of letters, documents, and extracts; but the copy was systematically prepared, and the changes made in the proof were insignificant—much smaller than had been made in the printing-house upon any other work of equal size.

A generous forbearance must be conceded to the rude and rapid writing of a reporter who has stenographically reported an evening speech, and has to rewrite it in longhand so that the compositors can have the copy before midnight. The hurried work of the night editor of a daily newspaper calls for a similar indulgence, but that forbearance is not due to the writer who has ample time to write legibly, or the means to have his illegible writing fairly transcribed or type-written. The needs, and indeed the rights, of the printer deserve more consideration than they receive.

The composition of ordinary books is always a work of special contract. When the master printer agrees in turn with his compositors at a fixed rate per page, it is supposed that the copy furnished will be easily readable, and that the daily performance of every type-setter will be about five duodecimo pages of ten-point type or its equivalent. The master printer and the compositor are not paid for time spent on the work; they are paid for



actual performance only. If the copy is hard to read and understand, the compositor will set but four or three pages. When it is very obscure he will do no more than two pages, and he may and sometimes does refuse to do work that is so meanly paid. Composition done under these conditions is always done badly, and may be full of obscurities that hinder the proof-reader and bring discredit upon printer and publisher. It frequently happens that the master printer has to return a manuscript to the writer to be legibly rewritten. The injustice of this disregard of the workmen's need is fairly presented by Drew.<sup>1</sup>

Additions to a manuscript should never be written on the back of the leaf, where an addition is

<sup>1</sup> In all other cases of encroaching on the time and patience of another,—as, for instance, our failure to fulfill an appointment, or calling at an unseasonable hour, or seeking advice in an affair wholly our own,—we feel bound to make due apology, nay, sometimes even acknowledge a sense of shame; but who ever felt regret on hearing that he had put someone to the trouble of studying, and guessing at, a puzzling intricacy of cramped writing; his victim being obliged to seek aid from dictionaries, gazetteers, directories, and even experts? We never heard of a man's suffering compunction on this score. . . . We say this, referring to ordinary business transactions be-

tween man and man, where bad writing, except in rare and extreme cases, does not involve pecuniary loss. But when we are writing for the press, our duty to write legibly becomes imperative; indeed, a failure in this respect trenches so closely upon a violation of the eighth commandment, that it can seldom happen but from a want of thought as to the relation between those who write and those who print. . . .

If one-eighth of the time now spent in correcting, overrunning the matter, and revising, were bestowed upon perfecting the copy, there would seldom be any delay in a well appointed printing-office.

*Pens and Types*, pp. 20, 21, 25.

liable to be overlooked; but if such an addition is made, attention should be directed to it by bold markings on the face of the copy. It is a better practice to write out the addition on a separate slip of paper and to paste it on in its proper place, where it will not be overlooked.

When an insertion of one leaf or more is to be made in copy, the inserted leaves should be carefully numbered in order. If, as is usual, it is impracticable to renumber anew all the leaves of the entire manuscript, the inserts should receive the number of the last folio, with the addition of alphabetical letters in regular order. If the inserts are to go between folios 22 and 23, these inserts should be marked *22a, 22b, 22c*, etc. The foot of page 22 should have this note for the compositor: *22 is followed by 22a, 22b, 22c*. A similar practice should be observed in the cancelling of discarded leaves. If pages 41 to 46 must be cancelled, the foot of page 40 should have this note: *Pages 41-46 are cancelled*.

Words in foreign languages, proper names of all kinds, historical or geographical, and little-used terms in science and art should be written with unusual distinctness and with the accents clearly marked. The compositor is not expected to have the knowledge of these matters that will supplement the writer's neglect to write plainly.

Moxon's comments on neglected preparation of copy deserve reprinting in full.

*Although I have in the precedent Exercises shew'd the Accomplishments of a good Compositor, yet will not a curious Author trust either to his Care or Abilities in Pointing, Italicking, Capitalling, Breaking, &c. Therefore it behoves an Author to examine his Copy very well e're he deliver it to the Printer, and to Point it, and mark it so as the Compositor may know what Words to Set in Italick, English, Capitals, &c.*

*If his Copy, or any part of it, be Written in any Foreign Language, he is strictly to spell that Foreign Language right: Because the Compositor, as I said in the Preface to this §, takes no notice of any thing therein but the very Letters, Points and Characters he finds in his Copy.*

*If an Author have not (through haste in Writing) made Breaks in proper places; when he comes to peruse his Copy he may find cause to make several Breaks where he made none: In such a case he makes a Crotchet [ thus, at the Word he would have begin his new Paragraph.*

*Thus in all particulars he takes care to deliver his Copy perfect: For then he may expect to have his Book perfectly Printed. For by no means he ought to hope to mend it in the Proof, the Compositor not being obliged to it: And it cannot reasonably be expected he should be so good Natured to take so much pains to mend such Alterations as the second Dictates of an Author may make, unless he be very well paid for it over and above what he agreed for with the Master-Printer.<sup>1</sup>*

The placing of marks of punctuation is usually done by the author when he completes each sentence, but if he remodels the phrasing or construction of that sentence in a subsequent revision, the points

<sup>1</sup> Mechanick Exercises, pp. 265. 266.

should be looked after with care, for those first made will surely be wrong, and will bewilder the compositor. Abbreviations should not be used in the manuscript which the author does not wish to see repeated in that form in print.

These are the underscorings used by editors as directions for italic, small capitals, and capitals:

<u>                    </u> italic.	<u>                    </u> capitals.
<u>                    </u> small capitals.	<u>                    </u> italic capitals.

Mr. J. Stearns Cushing of the Norwood Press offers these underscorings for display in school-books:

<u>                    </u> bold-faced lower-case.	<u>                    </u> bold-faced capital letters.
<u>                    </u> bold-faced italic lower- case.	. . . . . spaces between letters.

Underscoring for italic or bold display, and the placing of quotation-marks, should not be done during literary composition, for they are sure to be inconsistent. It will be prudent to postpone these markings until the writing has been completed, and the author is better prepared to make a code that can be applied to all cases. It is desirable to have the punctuation done by the writer; but he should not over-punctuate, and especially should not make too free use of the dash and quote-marks, which may obscure his meaning.

The leaves of all manuscript copy should be paged systematically from beginning to end. To page each chapter by itself leads to confusion. When two or more chapters are in the hands of different compositors at one time, they cannot be reassembled easily and put in the proper place. Page 16 of manuscript, intended for chapter VI, may be transposed with page 16 of chapter VII.

A foot-note, or a citation of quoted authority, should be written exactly as it should appear in print, and be placed directly under the line of text which contains the reference to that note. When foot-notes are written on separate scraps of paper and are pasted out of place on the copy, it is probable that they will be out of place in print.

When copy for the text of a book is sent to the printing-house at irregular intervals and in instalments of one or two chapters, its composition is done at disadvantage. An inspection at one time of all the copy is needed to determine the uniformity in little details which is one of the merits of a well-made book. When the text of any book containing irregular parts is set and electrotyped in driblets, it must have inconsistencies of treatment that may cry aloud for expensive changes after the plates have been made.

When it is possible to do so, manuscript should be type-written, and carefully revised by the author before it is sent to the printing-house. Even a neat and careful writer will be surprised to find

how much more quickly he can detect an error in type-written copy than in his manuscript. Publishers of experience give all manuscripts accepted by them, whether written well or ill, to the type-writer, and this type-written copy is revised by the author before it goes to the printer. The type-writing of the new copy does not cost so much as the alterations in type that have to be made from manuscript copy. Careful authors approve of this method, for it hastens the getting of a clean proof and lightens the subsequent labor of correction. If the writer of indistinct copy could stand by the case of a compositor, and could note how much he is delayed by obscure writing, what grave errors he makes by reason of this obscurity, how imperfectly the proof-reader corrects the misunderstandings of the compositor, and could foresee the added expense of the alterations and overrunnings that have been caused by hasty writing, but that will have to be made, and that the author will have to pay for—he would not regret the delay or question the economy of type-written copy.

The author's work does not end with his revision of copy. He should read proof, and proof-reading will require much more of time and care than he intended to give. He is sure to find words awkwardly divided, and the subheadings, foot-notes, extracts, tables, and illustrations contrary to the plan of the copy and in unexpected positions. His reference-mark to a foot-note in the manuscript, or his line of

subheading, may fall on the last line of the page of print, where it cannot be put. His indivisible table of figures or engraved illustration may have been placed in the proof, and unavoidably so placed, too far from the explanatory text. He sees that it is not always possible for the printer to follow copy unthinkingly. The types are tyrannous; pages must be of uniform length and width, and words or lines must be made longer or shorter to adapt them to type and page. The maker-up and proof-reader are usually intelligent helpers and discreet advisers to this end, but they cannot rearrange the composition without fresh instruction from the author. If he expects an orderly book, he must cut out or add words to prevent the bad division of a proper name; he must add or cancel lines before or after a table or an illustration that may stand in the way of a proper make-up. This is drudgery, but it is not to be avoided. It cannot be done by the printer; it must be done by the author.

Bad writing is a very old grievance of printing, but complaint has not led to any improvement, for its practice is as common as ever. Faults found with speech that is hard to understand are seldom applied to letters that are hard to read. We are used to bad writing in correspondence, in the bills of tradesmen, in the receipts of expressmen, in the prescriptions of physicians, and we have to tolerate it. The haste with which we require some work to be done seems to compel careless writing.

The good penman fresh from school who goes into a counting-room is urged to be quick and quicker, and he soon falls into the bad habits of forming letters indistinctly, of making signs and abbreviations. The journalist who works against time is unable to make entirely legible upon the paper the thoughts that crowd too fast for proper expression. There always have been and always will be bad writers, and the compositor must accept some bad copy as one of the conditions of the printing trade against which it seems useless to protest. Yet there is a limit to forbearance.

Bad writing and badly arranged copy have to be declined on the type-setting machine. A machine made to quicken type-setting is of no benefit to any one if the operator has to pause on every line to decipher obscure words. It is not for the tedious disentangling of written puzzles that the master printer pays thirty-four hundred dollars for a new machine and from three and a half to five dollars a day to the operator. The master printer has to insist on copy, preferably type-written, that can be read as quickly as reprint. The writer who carelessly prepares unreadable copy should not expect to share in any of the advantages that should be had from the use of a quick machine which has been made inefficient by his neglect.





## XVIII

### ERRORS OF THE PRESS

**E**RRORS of the press is a convenient phrase, for it carries with it a vague notion that there is in the methods or machinery of printing a perverse tendency to the making of mistakes which are due more to the process than to the man. What is meant by the press is not clear: it seems to be a factor apart from the man, for it is seldom any helper of the press confesses that "the mistake is mine." The impression is produced that the complex organization known as the press, which may need a dozen intelligent helpers between the author and the bookbinder, and many unintelligent contributors from the types to the printing-machines, has acquired some measure of independent activity through combination, permitting it to wander away in a forbidden path which

could not be foreseen or prevented. That no one should be held responsible for some forms of misprint (another convenient phrase) is a comfortable doctrine for the authors, compositors, and proof-readers who work with haste and negligence, for the press is inanimate and cannot respond. The silent are always wrong.

Another belief has been fostered in the mind of the reader: that printing in its early days was done much better than it is now; that books were printed more accurately when the methods and machinery of the art were simpler, when printers and publishers were men of high scholarship and had more intimate intercourse with the literati of their time. This belief has no good basis. The demigods of typography are like the demigods of so-called history: the greatest are those who are at the greatest distance. Not much research is needed to show that demigods of all kinds do not belong to history but to fiction, and that errors of the press were, to say the least, quite as common in the early days of typography as they are now.

With a few exceptions, the early printers were foolishly boastful. They bragged of the superior beauty of their types and the greater accuracy of their texts. Gutenberg, first and best of all, seems to have been the only one who refused to magnify himself. Printing had been practised less than twenty years when Peter Schoeffer, the surviving member of the triumvirate who developed the art,

in his edition of the *Institutes of Justinian* of 1468, reminded his readers that he paid great sums to the wise men who corrected his texts, but he adds that there were even then rival printers who did not take proper precautions against errors of the press. It may be assumed that Gabriel Petrus of Venice was one of the growing number of negligent printers, for he published a book in 1478 with two pages of errata. Before the fifteenth century closed, lists of errata were frequent. Sometimes errors were so numerous that the faulty book had to be reprinted. Robert Gaguin of Paris was so disgusted with the mistakes made by a printer of that city in an edition of French legends (1497) that he ordered a second edition from a printer of Lyons, but the change of printer was not happy: the reprinted book was as faulty as the first.

Cardinal Bellarmine of Rome had a provoking experience in 1581. He cancelled the first edition of his book printed at Rome, and sent an amended copy to a printer of Venice, hoping to get absolutely perfect work, but the new edition was also full of errors.

A book of Pius Mirandola, printed at Strasburg in 1507, in the real cradle of typography, contains fifteen pages of errata.

The fullest list of errata known is that of a book called *The Anatomy of the Mass*, printed in 1561. This book of one hundred and seventy-two pages is followed by errata covering fifteen pages. In

apology, the writer says the errors were caused by the malice of the devil, who had allowed the manuscript to be drenched with water and made almost illegible before it was placed in the hands of the printers. Not content with this, the devil instigated the printers to commit a surprising number of inexcusable blunders.

Books of authority and reference made in the sixteenth century were quite as full of errors as more unpretentious work. Joseph Scaliger said that he would frequently make a bet that he could find an error on any chance-selected page of the *Greek Lexicon* of Robert Constantine, and that he always won the bet. Chevillier adds that Constantine was responsible for as many errors as the printer.

In his *Memoirs*, Baron de Grimm tells of a French author who died in a spasm of anger after he had detected more than three hundred typographical errors in a newly printed copy of his work.

The Bible, as a bulky and frequently reprinted book, presents exceptional opportunity for error. An edition of the Vulgate printed in 1590, and said to have been made under the supervision of Pope Sixtus V, has the unenviable distinction of being full of misprints. Barker's edition of the Bible, printed at London in 1632, and notorious in the trade as the Wicked Bible, gives this rendering of the seventh commandment: Thon shalt commit adultery. For this error, undoubtedly made by a malicious compositor, the printer was fined three

thousand pounds, and all obtainable copies of the edition were destroyed.<sup>1</sup> To prevent error, Parliament forbade all unauthorized printing of the Bible.

It was the same spirit of mischief-making that prompted a woman in Germany to steal into her husband's printing-house by night and make an alteration in type that was ready for the press by changing the German word *Herr* to *Narr*, thereby perverting the passage in Genesis iii. 16, from "he shall be thy lord" to "he shall be thy fool." The story goes that she had to atone for this silly joke with her life.

Errors of the press were and are not confined to any nation. Erasmus said that the books printed in Italy were, without exception, full of faults, due largely to the parsimony of publishers who would not pay a proper price for the supervision of the copy. Books were so incorrectly printed in Spain during the sixteenth century that the authorities refused to license their publication before they had been approved by a censor appointed for the duty. He required that all faults noted by him should be corrected in an appended list of errata. Chevillier says that the printers of Geneva during the sixteenth century used execrable paper and

<sup>1</sup>Sometimes errata have been purposely made to gratify personal malignity. Paul Scarron, the French poet and writer of burlesques, wrote a book of poems in which were verses dedicated to "Guillemette, my sister's dog." Before the book was published, Scarron quarrelled with his sister, and ordered this erratum to be added: "Make 'Guillemette, my sister's dog' read 'Guillemette, my dog of a sister.'"

made the texts of their books intolerably incorrect. Even the famous Christopher Plantin of Antwerp was not beyond all reproach. One of his eulogists has to admit sorrowfully that he found in Plantin's enormous *Polyglot Bible* many errors of paging which his scholarly proof-readers had overlooked.

The apology of John Froben of Basle for his errata is really pathetic: "I do everything I can to produce correct editions. In this edition of the *New Testament* in Greek I have doubled my care and my vigilance; I have spared neither time nor money. I have engaged with difficulty many correctors of the highest ability, among them John Oecolampadius, a professor of three languages. Erasmus himself has done his best to help me." This book was in press for a year, but after all this care it had errata of one and a half pages.

Erasmus himself charged one of the workmen of Froben with intended malice in perverting (in another book) his tribute of admiration to Queen Elizabeth of Hungary to a passage of unmentionable obscenity. He declared that he would have given three hundred crowns in gold to have prevented the scandalous error.

Examples enough have been presented to show that errors are not always detected by educated printers or by scholarly correctors, but the summing up may be left to earlier writers. Chevillier, writing in 1694, quotes many authors and printers in support of his proposition that a book without

an error is impossible,<sup>1</sup> and that early books do not deserve the reputation they have had for superior accuracy. Prosper Marchand, writing in 1738, says that reader is deceived who thinks that old books are more correct than new books; on the contrary, they are much more inaccurate.

Errors of the press often begin with errors of reporters who have misunderstood spoken words. The rule of follow copy compels the compositor to repeat the exact words written by the reporter, and the following blunders are the result of obedience to this rule. A speaker made this statement:

In these days clergymen are expected to have the wisdom and learning of Jeremy Taylor.

But the reporter wrote, and the compositor repeated:

. . . the wisdom and learning of a journeyman tailor.

Another speaker quoted these lines:

O come, thou goddess fair and free,  
In heaven yclept Euphrosyne.

They were printed as written:

O come, thou goddess fair and free,  
In heaven she crept and froze her knee.

Another orator quoted this line from Tennyson's *Locksley Hall*:

Better fifty years of Europe than a cycle of Cathay.

<sup>1</sup> Whoever thinks a faultless piece to see,  
Thinks what ne'er was, nor is, nor e'er shall be.

*Pope.*

## 352 *Examples of gross modern blunders*

But the quotation was written and printed :

Better fifty years of Europe than a circus in Bombay.

One of the worst perversions of a hackneyed quotation (incorrectly given by the speaker) is this, which seems to be the joint work of the zealous reporter and the equally reckless printer :

Amicus Plato, amicus Socrates, sed major veritas.

I may cuss Plato, I may cuss Socrates, said Major Veritas.

Here are other illustrations of the great danger of following the sound regardless of the sense :

Those lovely eyes bedimmed.

Those lovely eyes be damned.

Behold the martyr in a sheet of fire !

Behold the martyr in a shirt on fire !

This battle-scarred veteran.

This battle-scared veteran.<sup>1</sup>

A congressman advocated grants of public lands, not to railroad corporations, but to "actual settlers." The tired translator of the telegraphic report of the speech construed the last words as "cattle stealers."

An editor closed his leader concerning some municipal abuse that he wished to reform with the quoted Latin lament, *o tempora ! o mores !* which the compositor transformed to "O temperance ! O Moses !" and it was so printed.

A reporter of a trial tried to write that "the jury

<sup>1</sup> Pendleton, Newspaper Reporting, pp. 172-183.



disagreed and were discharged," but he wrote indistinctly, and the compositor construed the writing into "the jury disappeared and were disgraced."

A petitioner appealed to a legislature as "individuals" as well as lawmakers. He wrote illegibly, and the clerk read "indian devils" instead of individuals, much to the indignation of the assembly.

Drew<sup>1</sup> attributes these blunders to bad writing:

The book *Typographical Antiquities* was cited as *Typographical Ambiguities*.

In testimony concerning a compound microscope the witness said that its efficiency would vary with the power of the "eye-piece" employed. Eye-piece was too carelessly written, and the compositor rendered it as lye-juice.

At a public dinner this toast was offered to the President, "May he live to a green old age." But it was printed, "May he live to a grim old age."

The last words of the poorly written sentence, "Alone and isolated, man would become impotent and perish," were not understood by the compositor, and they were printed as "impatient and peevish."

A bloody battle was so described in a newspaper:

It was fearful to see. The men fell in ranks and marched in pantaloons to their final account.

It is probable that the compositor did not know the word platoon, and thought it proper to make

<sup>1</sup> *Pens and Types*, pp. 16-24.

this foolish correction. It must have been a raw compositor of this class who set *Dogs of the Seine* for *Days of the League*, and parboiled sceptic for purblind sceptic. These wild guesses at the meaning of the writer had to be hazarded when writing was indistinct.

Many pages could be filled with illustrations of similar blunders—some silly or unmeaning, others frightful or blasphemous—but in most instances it is evident that the blunders were the outcome of careless or illegible writing. The compositor who is told to follow copy learns to do so mechanically, even if his rendering does not “make sense.”

A critical reader may ask why the master printer does not employ compositors of more intelligence who can correctly divine an obscure word after their reading of the context. This expedient is impracticable. Publishers decided long ago that the composition of books is so largely mechanical that it can be done well enough (after its correction by a reader) by men of limited experience and ability, or even by boys or girls. The pay offered is small; the piece-compositor on book-work does not earn, even at the prices authorized by the trade-unions, as much as journeymen mechanics in other trades. Expert compositors refuse to do the piece-work of books; they seek and find steady employment at fixed wages by the week on job-work or as operators of type-setting machines. It follows that book composition by hand has to be done by

young men and women of limited experience, or by elderly persons who have outgrown all desire to improve the quality of their workmanship or to qualify themselves for better-paid situations.

The irresponsibility of the inexpert compositor is largely increased by his consciousness that there is in the house a proof-reader whose business it is to correct all his faults. Compositors of all grades would make fewer mistakes if they had to pay a proper penalty for all wilfully slighted composition. Contrary to prophecies made some years ago, type-setting machines have proved to be aids to correct composition. The operator who makes an error in every other line, as is not uncommon in hand composition, is soon required to give up his machine. To be advantageous, the machine must be operated by a workman who does not average many errors to a paragraph.

Even when exceeding care has been taken in the selection of able compositors and readers, there is liability to error from oversights and unforeseen accidents. Crapelet<sup>1</sup> tells us of the sore distress of his father in discovering the error of Pelenope for Penelope, in a treatise which he had carefully read three times with intent to make it in all points a faultless book. He had read it too often; he did not have the assistance of a second reader; and his memory failed when most needed. Even the careful reader may pass unobserved the transposition of

<sup>1</sup> *Études pratiques et littéraires sur la typographie*, p. 233.

letters or syllables in a proper name. Looking too intently on one object does not always make that object more distinct; it may produce a temporary obscurity. Proof read and corrected too often by one reader only may have errors in the last proof that did not exist in the first.

A page of the ordinary book consists of at least one thousand and sometimes of five thousand distinct pieces of metal. The omission or the transposition of any one makes a fault which may be serious. Printing-house rules for meddling with type are not sufficiently stringent. No one should be allowed to touch type but the workman in whose charge it is placed. Picking up a type out of a case or the lifting of a line on galley or in a form by a curiosity-seeker should be regarded as a real offence. Gross errors can be easily made in the transposition of letters and lines by unthinking persons who mean to do no mischief.

Errors are frequently made by the compositor who corrects a proof: in trying to correct one error he may make another, or he may damage adjacent letters. Whenever he makes any change in type that has not been marked on the proof, he should take another proof and draw a large ring with lead-pencil around the place of change, and the proof-reader should re-read the entire paragraph by copy as if it were new composition. A similar marking should be made by the electrotyper or the pressman who has bruised letters in a plate, so that

the proof shall be read again carefully by the office reader. Some provoking errors are unintentionally made by workmen who think that the formal re-reading of the lines in which the battered letters have been changed is a waste of time.

The renewal of the solid lines of linotype composition calls for great vigilance from the reviser. When the fifth faulty line of a paragraph has been reset by the operator, the corrected line may not be put in its proper place. Some meddler may have pushed other lines up or down. It may be inserted in the gap so made and appear in print as the fourth or the seventh line. To prevent this error the paragraph should be formally re-read. When haste does not warrant a re-reading by copy, the proof that has the fault marked should be carefully folded through the centre and one half of it lapped over the new proof, so that their proper connection will be visible at a glance.

Authors who correct the final proof with a lead-pencil provoke the making of new errors. They note an error in phrasing and write down the correction. After re-reading this correction they see that it does not fully convey the meaning intended. The first pencil markings are rubbed out and other words take their place. Sometimes two or three alterations have to be made, and all are written over markings previously made. Repeated rubbing out makes the writing illegible and liable to perversion. Sometimes an addition is made to a singular

nomorative which should compel the selection of a plural form of verb or pronoun in the words that precede or follow, but the plural forms may be and often are overlooked. When the press is kept waiting for this final proof, it is possible that the errors corrected will be those only that are marked in the proof. It follows that the author as well as the printer has to suffer the stigma of an inexcusable violation of plain grammatical rules.<sup>1</sup>

<sup>1</sup> Here is the story of an error not made by a compositor or reader, pressman or mischief-maker. An author, intent on having an immaculate book, and not content with the official reading of the printing-house, had the last proof revised by another expert reader, who certified that the last reading was without fault. The book was printed, bound, and distributed, and bragged of as a book without an error. A year after publication the author, in making a cursory reëxamination of the work, discovered this phrase, "his too nasty steps." Filled with anger and alarm, he went to the printing-house and demanded the reason why this shocking alteration had been made. The last proof was found and it plainly showed that the phrase was "his too hasty steps." It was clear that a change had been made after the final reading, and possibly in the electro-

type plate. The plate was sent for, and, when closely examined under a magnifying-glass, revealed the origin of the error. The solder which fastened the copper shell to the lead base had a minute air-bubble under the top of this letter h, which was unseen and unsuspected by the electrotypist. Some copies of the book (how many could not be ascertained) showed this letter h accurately, but after several perfect copies had been printed, a knot in the paper or a grain of sand or plaster had fallen over the top of this letter h, and had crushed or depressed it in the hollow air-bubble below, practically changing it to the letter n. This depression of the letter h was too small a fault to be noticed by the pressman, who could give but a glance at the sheets when the press was printing apparently faultless copies at the rate of fifteen in a minute.

## APPENDIX





## A

*Comparative list of variations in spelling compiled from the American dictionaries known as the Century, Standard, Webster's International, and Worcester; and the English dictionaries known as Stormonth's, the Imperial, and the New English Dictionary on Historical Principles, oftener called the Oxford.*

The hyphens in words under the heading of Divisions indicate the divisions that are generally acceptable. In most of them, the mark ' which shows the emphasized syllable may be accepted as a substitute for the hyphen, and a proper place for the division of a word; but it should not be taken as authorizing divisions like *bandan'a* or *i'dol-ize* when it sets apart a syllable of one letter. For the same reason, the hyphen is omitted and a space is inserted in words like *ar'mor y*. Divisions on two letters, and sometimes on one letter, are grudgingly permitted in very narrow measures only.

British usage with regard to words ending in *-ize* is undergoing change. Stormonth prefers *-ise*, but in the new Oxford dictionary Dr. Murray says that, whatever the element to which it is added, "*-ize* is in its origin the Greek *-ιζειν*, Latin *-izare*; and as the pronunciation is also with *z*, there is no reason why in English the special French spelling [*-iser*] should be followed in opposition to that which is at once etymological and phonetic." A complete list of participles has been found impossible in the restricted space, but the system of participial formation adopted by each dictionary has been fairly indicated.

## 362 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
abridgment	abridgment	abridgment	abridgment
acclimatize	acclimatize	acclimatize	acclimatize
accoutre	accouter	accouter	accoutre
accoutred	accoutered	accoutered	accoutred
accoutring	accoutering	accoutering	accoutring
accoutrement	accouterment	accouterment	accoutrement
acknowledgment	acknowledgment	acknowledgment	acknowledgment
aggrandize	aggrandize	aggrandize	aggrandize
agistor	agistor	agister	agistor
agrarianize	agrarianize	agrarianize	agrarianize
aide-de-camp	aide-de-camp	aid-de-camp	aide-de-camp
alkalize	alkalize	alkalize	alkalize
aluminium	aluminum	aluminium	aluminium
amortize	amortize	amortize	amortise
amphitheater	amphitheater	amphitheater	amphitheatre
anabaptize	anabaptize	anabaptize	anabaptize
analyze	analyze	analyze	analyze
anathematize	anathematize	anathematize	anathematize
anatomize	anatomize	anatomize	anatomize
anemia	anemia	anæmia	anæmia
anemic	anemic	anæmic	anæmic
anesthetic	anesthetic	anæsthetic	anæsthetic
anesthetize	anesthetize	anæsthetize	anæsthetize
animalize	animalize	animalize	animalize
antagonize	antagonize	antagonize	antagonize
apodictic	apodictic	apodeictic	apodictic
apologize	apologize	apologize	apologize
apostatize	apostatize	apostatize	apostatize
apostem	apostem	aposteme	aposteme
appal	appal	appall	appall
arbor	arbor	arbor	arbor
ardor	ardor	ardor	ardor

<sup>1</sup> A spelling more in accordance with English

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
abridgment	abridgment	abridgement <sup>1</sup>	a bridg'ment
acclimatise	acclimatize	acclimatize	ac-cli'ma-tize
accoutre	accoutre	accoutre	ac-con'tre
accoutred	accoutred	accoutred	ac-con'tred
accoutring	accoutring	accoutring	ac-con'tring
accoutrement	accoutrement	accoutrement	ac-con'tre-ment
acknowledgment	acknowledgment	acknowledgement <sup>1</sup>	ac-know'ledg-ment
aggrandise	aggrandize	aggrandize	ag'gran-dize
agistor	agister	agistor	a gist'or
agrarianise	agrarianize	agrarianize	a gra'ri-an-ize
aide-de-camp	aide-de-camp	aide-de-camp	
alkalise	alkalize	alkalize	al'ka-lize
aluminum	aluminium	aluminium	al-u-min'i-um
amortise	amortize	amortize	a mor'tize
amphitheatre	amphitheatre	amphitheatre	am-phi-the'a-ter
anabaptise	anabaptize	anabaptize	an-a-bap-tize'
analyse	analyse	analyse	an'a-lyze
anathematiser	anathematize	anathematize	a nath'e-ma-tize
anatomise	anatomize	anatomize	a nat'o-mize
anæmia	anæmia	anæmia	a ne'mi a
anæmic	anæmic	anæmic	a nem'ic
anæsthetic	anæsthetic	anæsthetic	an-es-thet'ic
anæsthetise	anæsthetize	anæsthetize	an-es'the-tize
animalise	animalize	animalize	an'i-mal-ize
antagonise	antagonize	antagonize	an-tag'o-nize
apodictic	apodeictic	apodictic	ap-o-dic'tic
apologise	apologize	apologize	a pol'o-gize
apostatise	apostatize	apostatize	a pos'ta-tize
aposteme	aposteme	apostem	ap'o-stem
appal	appal	appal	ap-pal'
arbour	arbour	arbour	ar'bor
ardour	ardour	ardour	ar'dor

values of letters. *New English Dictionary.*

# 364     *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
armor	armor	armor	armor
armory	armory	armory	armory
asafetida	asafetida	asafetida	assafœtida
asbestos	asbestos	asbestus	asbestos
ascendancy	ascendency	ascendency	ascendancy
atropin	atropin	atropine	atropine
attitudinize	attitudinize	attitudinize	attitudinize
authorize	aauthorize	authorize	authorize
avoset	avocet	avocet	avoset
ax	ax	ax	axe
ay (forever)	ay	aye	aye
aye (yes)	aye	aye	ay
azotize	azotize	azotize	azotize
bakshish	bakshish	backsheesh	bukshish
bandana	bandanna	bandanna	bandanna
banian (tree)	banian	banyan	banian
bannerol	banderole	banderole	bannerol
baptize	baptize	baptize	baptize
bassinet	bassinet	bassinet	bassinet
bastardize	bastardize	bastardize	bastardize
bastile <sup>1</sup>	bastile	bastile	bastile
baudekin	baudekin	baudekin	baudekin
bawbee	bawbee	bawbee	baubee
beadsman	beadsman	beadsman	beadsman
behavior	behavior	behavior	behavior
belabor	belabor	belabor	belabor
beveled	beveled	beveled	bevelled
beveling	beveling	beveling	bevelling
bhang	bhang	bhang	bang
biased	biased	biased	biassed
bichlorid	bichlorid	bichloride	bichloride

<sup>1</sup> For the historical prison of Paris, always

<i>Stormouth</i>	<i>Imperial</i>	<i>Orford</i>	<i>Divisions</i>
armour	armour	armour	ar'mor
armoury	armoury	armoury	ar'mor y
asafœtida	asafetida	asafœtida	as-a-fet'i-da
asbestos	asbestos	asbestos	as-bes'tos
ascendency	ascendency	ascendancy	a seen'dan-cy
atropine	atropin	atropine	at'ro-pin
attitudinise	attitudinize	attitudinize	at-ti-tu'di-nize
authorise	authorize	authorize	au'thor-ize
avocet	avoset	avocet	av'o-set
axe	axe	ax	
aye	aye	ay	
ay	ay	aye	
azotise	azotize	azotize	az'o-tize
backshish	bakshish	baksheesh	bak'shish
bandana	bandana	bandanna	ban-dan'a
banyan	banyan	banyan	ban'ian
bandrol	banderole	bannerol	ban'ner-ol
baptise	baptize	baptize	bap-tize'
bassinette	bassinet	bassinet	bas'si-net
bastardise	bastardize	bastardize	bas'tar-dize
bastile	bastile	bastille	bas-tile'
baudekyn	baudekin	baudekin	bau'de-kin
bawbee	bawbee	bawbee	baw-bee'
bedesman	beads-man	beadsman	beads'man
behaviour	behaviour	behaviour	be-ha'vior
belabour	belabour	belabour	be-la'bor
bevelled	bevelled	bevelled	bev'el-ed
bevelling	bevelling	bevelling	bev'el-ing
langue	bhang	bhang	
biassed	biased	biased	bi'as-ed
bichloride	bichloride	bichloride	bi-chlo'rid

capitalized and in the French form, Bastille.

# 366      *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
bicolored	bicolored	bicolored	bicolored
bisque	bisque	bisque	bisque
hogie (coal-wagon)	hogie	hogie	hogie
hogy (goblin)	hogy	hogey	hogie
bombazine	bombazine	bombazine	bombazine
botanize	botanize	botanize	botanize
boulder	boulder	bowlder	boulder
Brahman	Brahman	Brahman	Brahmin
braize	braize	braise	braise
brocatel	brocatel	brocatel	brocatel
brusk	brusk	brusque	brusque
brutalize	brutalize	brutalize	brutalize
buccaneer	buccaneer	buccaneer	buccaneer
buncombe	buncombe	buncombe	buncombe
burgeon	burgeon	bourgeon	burgeon
butyrin	butyrin	butyrin	butyrine
caboshed	caboched	caboched	caboshed
cacique	cacique	cazique	cazique
cacodyl	cacodyl	cacodyl	cacodyl
cadaster	cadaster	cadastre	cadastre
caddis	caddis	caddice	caddice
caffein	caffein	caffeine	caffeine
caliber	caliber	caliber	caliber
calif	calif	caliph	caliph
califate	califate	caliphate	caliphate
calligraphy	calligraphy	calligraphy	calligraphy
callisthenies	callisthenies	calisthenies	calisthenies
cancellation	cancellation	cancellation	cancellation
canceler	canceler	canceler	canceller
candor	candor	candor	candor
cantaliver	cantilever	cantalever	cantilever

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Decisions</i>
bicoloured	bicoloured	bicoloured	bi'col-or-ed
bisk	bisque	bisque	
bogey	bogie	bogie	bo'gie
bogy	bogey	bogy	bo'gy
bombasine	bombasin	bombasine	bom-ba-zine'
botanise	botanize	botanize	bot'a-nize
boulder	boulder	boulder	boul'der
Brahman	Brahman	Brahmin	Brah'man
braise	braise	braise	
	brocatel	brocatelle	broc'a-tel
brusque	brusk	brusque	
brutalise	brutalize	brutalize	bru'tal-ize
buccaneer	bucaneer	buccaneer	buc-a-neer'
bunkum	bunkum	buncombe	bun'combe
bourgeon	bourgeon	burgeon	bur'geon
butyrin	butyrin	butyrin	bu'ty-rin
caboched	caboched	caboched	ca-bosh'ed
eazique	eazique	eaeique	ca-eique'
cacodyle	kakodyle	cacodyl	cac'o-dyl
cadaster	cadastre	cadastre	ca-das'ter
caddis	caddice	caddis	cad'dis
caffeine	caffeine	caffeine	caf'fe-in
calibre	calibre	calibre	cal'i-ber
caliph	calif	caliph	ca'lif
caliphate	califate	caliphate	ca'lif-ate
caligraphy	calligraphy	caligraphy	cal-lig'ra-phy
calisthenics	callisthenies	callisthenics	cal-lis-then'ies
cancellation	cancellation	cancellation	can-cel-a'tion
canceller	canceller	canceller	can'eel-er
candour	candour	candour	can'dor
cantalever	cantaliver	cantilever	can'ta-liv-er

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
cantillate	cantillate	cantillate	cantilate
cantrip	cantrip	cantrap	cantrap
capercaillie	capercailzie	capercailzie	capercailzie
carbonade	carbonado	carbonado	carbonado
caroled	caroled	caroled	carolled
cartouche	cartouch	cartouch	cartouch
casein	casein	casein	caseine
cassava	cassava	cassava	cassava
catechize	catechize	catechise	catechise
causeway	causeway	causeway	causey
cauterize	cauterize	cauterize	cauterize
cavezon	cavesson	cavesson	cavesson
caviler	caviler	caviler	caviller
celiac	celiac	cœliac	cœliac
center	center	center	centre
centigram	centigram	centigram	centigramme
centiped	centiped	centiped	centiped
centralize	centralize	centralize	centralize
cerosin	cerosin	cerosin	cerosine
cesura	cesura	casura	cæsura
channeled	channeled	channeled	channelled
characterize	characterize	characterize	characterize
chartographer	chartographer	cartographer	cartographer
chetah	chetah	cheetah	cheeta
chiaroscuro	chiaroscuro	chiaroscuro	chiaro-oscuro
chlorid	chlorid	chloride	chloride
chlorin	chlorin	chlorine	chlorine
chlorophyl	chlorophyl	chlorophyll	chlorophyl
cithern	cithern	cittern	cittern
clamor	clamor	clamor	clamor
clangor	clangor	clangor	claugor
clarinet	clarinet	clarinet	clarinet



<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
cantillate	cantillate	cantillate	can'til-late
cantrip	cantrip	cantrip	can'trip
capercailzie	capercailzie	capercailye	ca-per-caul'lie
carbonado	carbonade	carbonado	car-bo-nade'
carolled	carolled	caroled	car'ol-ed
cartouch	cartouch	cartouche	car-tonche'
caseine	casein	casein	ca'se-in
casava	cassava	cassava	cas-sa'va
catechise	catechise	catechize	cat'e-chize
causeway	causeway	causeway	cause'way
cauterise	cauterize	canterize	can'ter-ize
cavesson	cavezon	cavesson	cav'e-zon
caviller	caviller	caviller	cav'il-er
cœliac	cœliac	cœliac	ce'li-ac
centre	centre	centre	cen'ter
centigramme	centigramme	centigramme	cen'ti-gram
centipede	centiped	centipede	cen'ti-ped
centralise	centralize	centralize	cen'tral-ize
cerosine	cerosin	cerosin	ce-ro'sin
cæsura	cæsura	cæsura	ce-su'ra
channeled	channelled	channelled	chan'nel-ed
characterise	characterize	characterize	char'ac-ter-ize
chartographer	chartographer	cartographer	char-tog'ra-pher
cheetah	chetah	cheetah	che'tah
chiaro-oscuro	chiaroseuro	chiaroseuro	chia-ros-cu'ro
chloride	chloride	chloride	chlo'rid
chlorine	chlorine	chlorine	chlo'rin
chlorophyll	chlorophyll	chlorophyll	chlo'ro-phyll
cithern	cittern	cithern	cith'ern
clamour	clamour	clamour	clam'or
clangour	clangour	clangor	clan'gor
clarionet	clarinet	clarinet	clar'i-net

# 370      *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
clearstory	clearstory	clearstory	clear-story
clue	clue	clew	clew
cognizancee	cognizance	cognizance	cognizance
cognizant	cognizant	cognizant	cognizant
colonize	colonize	colonize	colonize
color	color	color	color
complin	complin	compline	compline
coolie	coolie	cooly	cooly
coraled	coraled	coraled	coralled
corbeled	corbeled	corbeled	corbelled
corbeling	corbeling	corbeling	corbellling
corbie	corbie	corbie	corby
coryphaeus	corypheus	corypheus	corypheus
cotillion	cotillion	cotillon	cotillon
councilor	councilor	councilor	counsellor
counselor	counselor	counselor	counsellor
courtezan	courtezan	courtesan	courtesan
cozy	cozy	cozy	cosey
crenellate	crenellate	crenellate	crenellate
creosote	creosote	creosote	creosote
criticize	criticize	criticise	criticise
crozier	crozier	erosier	erosier
crystallize	crystallize	crystallize	crystallize
curaçao	curaçoa	curaçoa	curaçoa
cyclopedia	cyclopedia	cyclopedia	cyclopadia
dandyize	dandyize	dandyize	dandyize
dastardize	dastardize	dastardize	dastardize
débris	débris	débris	débris
decarbonize	decarbonize	decarbonize	decarbonize
dechristianize	dechristianize	dechristianize	dechristianize
decimalize	decimalize	decimalize	decimalize

<i>Stormouth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
clerestory	clear-story	clerestory	clear'sto-ry
clue	clue	clue	
cognisance	cognizance	cognizance	cog'ni-zance
cognisant	cognizant	cognizant	cog'ni-zant
colonise	colonize	colonize	col'o-nize
colour	colour	colour	col'or
compline	compline	complin	com'plin
coolie	coolie	coolie	coo'lie
coralled	coralled	coralled	cor'al-ed
corbelled	corbelled	corbelled	cor'bel-ed
corbelling	corbelling	corbelling	cor'bel-ing
corbie	corby	corbie	cor'bie
corypheus	corypheus	coryphæus	cor-y-phæ'us
cotillon	cotillon	cotillion	co-til'lon
councillor	councillor	councillor	coun'cil-or
counselloer	counselloer	counselloer	coun'sel-or
courtesan	courtezan	courtesan	cour'te-zan
cosey	cosey	cosy	co'zy
crenulate	crenellate	crenellate	cren'el-ate
creasote	creasote	creosote	cre'o-sote
criticise	criticise	criticize	crit'i-cize
crozier	crozier	crozier	cro'zier
crystallise	crystallize	crystallize	crys'tal-lize
curaçoa	curaçoa	curaçao	cu-ra-çao'
cyclopedia	cyclopædia	cyclopædia	cy-clo-pe'di a
dandyise	dandyize	dandyize	dan'dy-ize
dastardise	dastardize	dastardize	das'tar-dize
debris	débris	debris	de-bris'
decarbonise	decarbonize	decarbonize	de-car'bon-ize
dechristianise	dechristianize	dechristianize	de-chris'tian-ize
decimalise	decimalize	decimalize	dec'i-mal-ize

## 372 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
decolor	decolor	decolor	decolor
decolorize	decolorize	decolorize	decolorize
dedal	dedal	dædal	dædal
dedalian	dedalian	dædalian	dædalian
defense	defense	defense	defence
demeanor	demeanor	demeanor	demeanor
demobilize	demobilize	demobilize	demobilize
demonetize	demonetize	demonetize	demonetize
demonize	demonize	demonize	demonize
demoralize	demoralize	demoralize	demoralize
denationalize	denationalize	denationalize	denationalize
denaturalize	denaturalize	denaturalize	denaturalize
dentin	dentin	dentine	dentine
dentize	dentize	dentize	dentize
deodorize	deodorize	deodorize	deodorize
deoxidize	deoxidize	deoxidize	deoxidize
deoxygenize	deoxygenize	deoxygenize	deoxygenize
depauperize	depauperize	depauperize	depauperize
depolarize	depolarize	depolarize	depolarize
depopularize	depopularize	depopularize	depopularize
deputize	deputize	deputize	deputize
despatch	despatch	dispatch	despatch
desynonymize	desynonymize	desynonymize	desynonymize
detonize	detonize	detonize	detonize
devilize	devilize	devilize	devilize
diabolize	diabolize	diabolize	diabolize
dialing	dialing	dialing	dialing
dialogize	dialogize	dialogize	dialogize
diarize	diarize	diarize	diarize
diarrhea	diarrhea	diarrhea	diarrhea
diarrhetic	diarrhetic	diarrhetic	diarrhetic
dickey	dickey	dickey	dickey

*Comparative list of variable spellings*    373

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
decolour	decolour	decolour	de-col'or
decolourise	decolorize	decolorize	de-col'or-ize
dædal	dædal	dædal	de'dal
dædalian	dædalian	dædalian	de-da'li-an
defence	defence	defence	de-fense'
demeanour	demeanour	demeanour	de-mean'or
demobilise	demobilise	demobilize	de-mo'bil-ize
demonetise	demonetize	demonetize	de-mon'e-tize
demonise	demonize	demonize	de'mon-ize
demoralise	demoralize	demoralize	de-mor'al-ize
denationalise	denationalize	denationalize	de-na'tion-al-ize
denaturalise	denaturalize	denaturalize	de-nat'u-ral-ize
dentine	dentine	dentine	den'tin
dentise	dentize	dentize	den'tize
deodorise	deodorize	deodorize	de-o'dor-ize
deoxidise	deoxidize	deoxidize	de-ox'i-dize
deoxygenise	deoxygenize	deoxygenize	de-ox'y-gen-ize
depauperise	depauperize	depauperize	de-pau'per-ize
depolarise	depolarize	depolarize	de-po'lar-ize
depopularise	depopularize	depopularize	de-pop'u-lar-ize
deputise	deputize	deputize	dep'u-tize
despatch	despatch	dispatch	de-spatch'
desynonymise	desynonymize	desynonymize	de-sy-non'y-mize
detonise	detonize	detonize	det'o-nize
devilise	devilize	devilize	dev'il-ize
diabolise	diabolize	diabolize	di-ab'o-lize
dialling	dialling	dialling	di'al-ing
dialogise	dialogize	dialogize	di-al'o-gize
diarise	diarize	diarize	di'a-rize
diarrhœa	diarrhœa	diarrhœa	di-ar-rhe'a
diarrhœtic	diarrhœtic	diarrhœtic	di-ar-rhet'ic
dicky	dickey	dicky	

# 374     *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i> Worcester</i>
dieresis	dieresis	diæresis	diæresis
digitalin	digitalin	digitalin	digitaline
dinghy	dingey	dingey	dinghy
diphthongize	diphthongize	diphthongize	diphthongize
diplomatize	diplomatize	diplomatize	diplomatize
discolor, <i>v.</i>	discolor	discolor	discolor
disenamour	disenamor	disenamor	disenamour
disenroll	disenroll	disenroll	disenroll
disfavor	disfavor	disfavor	disfavor
disharmonize	disharmonize	disharmonize	disharmonize
disheveled	disheveled	disheveled	dishevelled
dishonor	dishonor	dishonor	dishonor
disillusionize	disillusionize	disillusionize	disillusionize
disinclose	disenclose	disinclose	disenclose
disindividualize	disindividualize	disindividualize	disindividualize
disk	disk	disk	disk
disluster	dishuster	disluster	dishustre
disorganize	disorganize	disorganize	disorganize
distil	distil	distill	distil
disutilize	disutilize	disutilize	disutilize
divinize	divinize	divinize	divinize
doggerelize	doggerelize	doggerelize	doggerelize
dogmatize	dogmatize	dogmatize	dogmatize
dolomize	dolomize	dolomize	dolomize
dolor	dolor	dolor	dolor
domesticize	domesticize	domesticize	domesticize
Doricize	Doricize	Doricize	Doricize
Dorize	Dorize	Dorize	Dorize
doxologize	doxologize	doxologize	doxologize
doxy	doxy	doxy	doxy
dragonade	dragonade	dragonnade	dragonnade
droszky	droszky	drosky	drosky

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
diæresis	diæresis	diæresis	di-er'e-sis
digitalin	digitalin	digitalin	dig'i-ta-lin
dingey	dinghy	dinghy	din'ghy
diphthongise	diphthongize	diphthongize	diph'thong-ize
diplomatise	diplomatize	diplomatize	di-plo'ma-tize
discolour	discolour	discolour	dis-col'or
disenamour	disenamour	disenamour	dis-en-am'our
disenrol	disenroll	disenrol	dis-en-roll'
disfavour	disfavour	disfavour	dis-fa'vor
disharmonise	disharmonize	disharmonize	dis-har'mo-nize
dishevelled	dishevelled	dishevelled	di-shev'el-ed
dishonour	dishonour	dishonour	dis-hon'or
disillusionise	disillusionize	disillusionize	dis-il-lu'sion-ize
disenclose	disinclose	disenclose	dis-in-elose'
disindividualise	disindividualize	disindividualize	dis-in-di-vid'u-al-ize
disc	disc	disk	
dislustre	dislustre	dislustre	dis-lus'ter
disorganise	disorganize	disorganize	dis-or'gan-ize
distil	distil	distil	dis-til'
disutilise	disutilize	disutilize	dis-u'til-ize
divinise	divinize	divinize	div'i-nize
doggerelise	doggerelize	doggerelize	dog'ger-el-ize
dogmatise	dogmatize	dogmatize	dog'ma-tize
dolomise	dolomize	dolomize	do'lo-mize
dolor	dolour	dolour	do'lor
domesticise	domesticize	domesticize	do-mes'ti-cize
Doricise	Doricize	doricize	Dor'i-cize
Dorise	Dorize	dorize	Do'rize
doxologise	doxologize	doxologize	dox-ol'o-gize
doxie	doxy	doxy	
dragoonade	dragonade	dragonnade	drag-o-nade'
drosky	drosky	droszky	drosz'ky

### 376 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
dryly	dryly	dryly	dryly
dueling	dueling	dueling	duelling
duelist	duelist	duelist	duellist
dullness	dulness	dullness	dulness
dynamize	dynamize	dynamize	dynamize
economize	economize	economize	economize
edema	edema	œdema	œdema
edile	edile	œdile	edile
eery	eery	eerie	eerie
electrolyze	electrolyze	electrolyze	electrolyze
emboweled	emboweled	emboweled	embowelled
emphasize	emphasize	emphasize	emphasize
employee	employee	employé	employé
emu	emu	emu	emen
enameled	enameled	enameled	enamelled
enameler	enameler	enameler	enameller
enameling	enameling	enameling	enamelling
enamour	enamour	enamour	enamour
encenia	encenia	encenia	encenia
encumbrance	encumbrance	ineumbrance	encumbrance
endeavor	endeavor	endeavor	endeavor
energize	energize	energize	energize
engulf	engulf	ingulf	engulf
enroll	enroll	enroll	enroll
enrolment	enrolment	enrollment	enrolment
enthrall	enthrall	inthrall	inthrall
enthralment	enthralment	inthrallment	inthalment
entwine	entwine	entwine	intwine
envelop, <i>v.</i> and <i>n.</i>	envelop, <i>v.</i> envelope, <i>n.</i>	envelop, <i>v.</i> envelope, <i>n.</i>	envelop, <i>v.</i> envelope, <i>n.</i>
eon	eon	eon	eon
conic	conic	conic	conic



<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
drily	dryly	dryly	dry'ly
duelling	duelling	duelling	du'el-ing
duellist	duellist	duellist	du'el-ist
dulness	dulness	dullness	dull'ness
dynamise	dynamize	dynamize	dy'na-mize
economise	economize	economize	e con'o-mize
œdema	œdema		e de'ma
ædile	edile	ædile	
erie	erie	erie	
electrolyse	electrolyse	electrolyze	e lee'tro-lyze
embowelled	embowelled	embowelled	em-bow'el-ed
emphasise	emphasize	emphasize	em'pha-size
employé	employee	employé	em-ploy-ee'
emu	emu	emeu	
enamelled	enamelled	enamelled	en-am'el-ed
enameller	enameller	enameller	en-am'el-er
enamelling	enamelling	enamelling	en-am'el-ing
enamour	enamour	enamour	en-am'our
encænia	encenia	encænia	en-ce'ni a
encumbrance	encumbrance	encumbrance	en-cum'brance
endeavour	endeavour	endeavour	en-dea'vor
energise	energize	energize	en'er-gize
engulf	engulf	engulf	en-gulf'
enrol	enroll	enrol	en-roll'
enrolment	enrolment	enrolment	en-rol'ment
inthal	enthral	enthral	en-thrall'
inthalment	enthralment	enthralment	en-thral'ment
entwine	entwine	entwine	en-twine'
envelop, v. envelope, n.	envelop, v. envelope, n.	envelop, v. envelope, n	en-vel'op, v. en'vel-ope, n.
æon	eon	æon	
æonic	eonic	æonic	e on'ic

## 378 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
epauleted	epauleted	epauleted	epaulettes
epaulment	epaulement	epaulement	epaulement
epitomize	epitomize	epitomize	epitomize
equaled	equaled	equaled	equalled
equalize	equalize	equalize	equalize
equivoke	equivoke	equivoque	equivoke
escaloped	escaloped	escaloped	escaloped
esophageal	esophageal	esophageal	oesophageal
esophagus	esophagus	esophagus	oesophagus
estafet	estafet	estafet	estafette
esthetic	esthetic	aesthetic	aesthetic
eulogize	eulogize	eulogize	eulogize
evangelize	evangelize	evangelize	evangelize
extemporize	extemporize	extemporize	extemporize
fanaticize	fanaticize	fanaticize	fanaticize
favor	favor	favor	favor
favorite	favorite	favorite	favorite
fecal	fecal	fecal	fecal
feces	feces	faeces	faeces
federalize	federalize	federalize	federalize
fertilize	fertilize	fertilize	fertilize
fervor	fervor	fervor	fervor
feticide	feticide	feticide	foeticide
fetish	fetish	fetich	fetich
fetus	fetus	fetus	fœtus
feudalize	feudalize	feudalize	feudalize
fiber	fiber	fiber	fibre
flavor	flavor	flavor	flavor
fledgling	fledgling	fledgeling	fledgling
flunky	flunky	flunky	flunky
focalize	focalize	focalize	focalize

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
epaulettes	epaulettes	epaulettes	ep'au-let-ed
épaulement	epaulement	epaulement	e paul'ment
epitomise	epitomize	epitomize	e pit'o-mize
equalled	equalled	equalled	e'qual-ed
equalise	equalize	equalize	e'qual-ize
équivoque	equivoque	equivoque	eq'ui-voke
escaloped	escaloped	escaloped	es-cal'lop-ed
œsophageal	œsophageal	œsophageal	e so-phag'e-al
œsophagus	œsophagus	œsophagus	e soph'a-gus
estafette	estafet	estafette	es-ta-fet'
æsthetic	æsthetic	æsthetic	es-thet'ic
eulogise	eulogize	eulogize	eu'lo-gize
evangelise	evangelize	evangelize	e van'gel-ize
extemporise	extemporize	extemporize	ex-tem'po-rize
fanaticise	fanaticize	fanaticize	fa-nat'i-cize
favour	favour	favour	fa'vor
favourite	favourite	favourite	fa'vor-ite
faecal	faecal	faecal	fe'cal
faeces	faeces	faeces	fe'ces
federalise	federalize	federalize	fed'er-al-ize
fertilise	fertilize	fertilize	fer'til-ize
fervour	fervour	fervour	fer'vor
fœticide	feticide	fœticide	fe'ti-cide
fetich	fetich	fetish	fe'tish
fœtus	fetus	fœtus	fe'tus
feudalise	feudalize	feudalize	feu'dal-ize
fibre	fibre	fibre	fi'ber
flavour	flavour	flavour	fla'vor
fledgeling	fledgeling	fledgeling	fledg'ling
flunkey	flunkey	flunkey	flun'ky
focalise	focalize	focalize	fo'cal-ize

# 380     *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
focused	focused	focused	focussed
formalize	formalize	formalize	formalize
formulize	formulize	formulize	formulize
fossilize	fossilize	fossilize	fossilize
frankalmoin	frankalmoigne	frankalmoigne	frankalmoign
fraternize	fraternize	fraternize	fraternize
fricassee	fricassee	fricassee	fricassee
frizz	frizz	friz	frizz
frowzy	frowzy	frowzy	frowzy
fulfil	fulfil	fulfill	fulfil
fulfilment	fulfilment	fulfillment	fulfilment
fullness	fulness	fullness	fulness
gage (a measure)	gage	gauge	gauge
gager	gager	ganger	gauger
gaiety	gaiety	gayety	gayety
gaily	gaily	gayly	gayly
Gallicize	Gallicize	Gallicize	Gallicize
galvanize	galvanize	galvanize	galvanize
gargarize	gargarize	gargarize	gargarize
gazel	gazel	gazelle	gazelle
gelatin	gelatin	gelatin	gelatine
generalize	generalize	generalize	generalize
gentilize	gentilize	gentilize	gentilize
geologize	geologize	geologize	geologize
geometrize	geometrize	geometrize	geometrize
Germanize	Germanize	Germanize	Germanize
ghat	ghat	ghat	ghaut
gild	gild	guild	guild
gipsy	gipsy	gypsy	gypsy
glave	glave	glaive	glave
gluttonize	gluttonize	gluttonize	gluttonize

<i>Stormonth</i>	<i>Imperial</i>	<i>Orford</i>	<i>Divisions</i>
focussed	focused	focused	fo'eus-ed
formalise	formalize	formalize	for'mal-ize
formulise	formulize	formulize	for'mu-lize
fossilise	fossilize	fossilize	fos'sil-ize
frankalmoigne	frankalmoigne	frankalmoign	frank'al-moin
fraternise	fraternize	fraternize	frat'er-nize
fricassée	fricassee	fricassee	fric-as-see'
frizz	frizz	frizz	
frousy	frouzy	frowzy	frow'zy
fulfil	fulfil	fulfil	ful-fil'
fulfilment	fulfilment	fulfilment	ful-fil'ment
fulness	fulness	fulness	full'ness
gauge	gauge	gauge	
gauger	gauger	gauger	ga'ger
gaiety	gaiety	gaiety	gai'e-ty
gaily	gaily	gaily	gai'ly
Gallicise	Gallicise	Gallicize	Gal'li-cize
galvanise	galvanize	galvanize	gal'va-nize
gargarise	gargarize	gargarize	gar'ga-rize
gazelle	gazelle	gazelle	ga-zel'
gelatin	gelatine	gelatin	gel'a-tin
generalise	generalize	generalize	gen'er-al-ize
gentilise	gentilize	gentilize	gen'til-ize
geologise	geologize	geologize	ge-ol'o-gize
geometrise	geometrize	geometrize	ge-om'e-trize
Germanise	Germanize	Germanize	Ger'man-ize
ghaut	ghât	ghaut	
guild	guild	guild	
gipsy	gypsy	gipsy	gip'sy
glaive	glaive	glaive	
gluttonise	gluttonize	gluttonize	glut'ton-ize

## 382     *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
glycerin	glycerin	glycerin	glycerine
gorgonize	gorgonize	gorgonize	gorgonize
Gothicize	Gothicize	Gothicize	Gothicize
gram	gram	gram	gramme
grammaticize	grammaticize	grammaticize	grammaticize
Greeize	Greeize	Greeize	Greeize
groveled	groveled	groveled	grovelled
groveler	groveler	groveler	groveller
groveling	groveling	groveling	grovelling
gruesome	gruesome	grewsome	grewsome
guerrilla	guerrilla	guerrilla	guerilla
halleluah	halleluah	halleluah	hallelujah
halyard	halyard	halyard	halyard
harbor	harbor	harbor	harbor
harken	harken	hearken	hearken
harmonize	harmonize	harmonize	harmonize
heathenize	heathenize	heathenize	heathenize
Hebraicize	Hebraicize	Hebraicize	Hebraicize
Hebraize	Hebraize	Hebraize	Hebraize
Hellenize	Hellenize	Hellenize	Hellenize
hemal	hemal	hemal	hæmal
hematin	hematin	hematin	hematine
hematite	hematite	hematite	hematite
hemoglobin	hemoglobin	hemoglobin	hæmoglobin
hemoptysis	hemoptysis	hemoptysis	hæmoptysis
hemorrhage	hemorrhage	hemorrhage	hemorrhage
hemorrhoid	hemorrhoids	hemorrhoid	hemorrhoid
herborize	herborize	herborize	herborize
Hibernicize	Hibernicize	Hibernicize	Hibernicize
hibernization	hibernization	hibernization	hibernization
hieroglyphize	hieroglyphize	hieroglyphize	hieroglyphize

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
glycerin	glycerine	glycerine	gly'cer-in
gorgonise	gorgonize	gorgonize	gor'gon-ize
Gothicise	Gothicize	Gothicize	Goth'i-cize
gramme	gramme	gramme	
grammaticise	grammaticize	grammaticize	gram-mat'i-cize
Grecise	Grecize	Græcize	Gre'cize
grovelled	grovelled	grovelled	grov'el-ed
groveller	groveller	groveller	grov'el-er
grovelling	grovelling	grovelling	grov'el-ing
gruesome	grewsome	gruesome	grue'some
guerilla	guerrilla	guerrilla	guer-ril'la
halleluah	hallelujah	hallelujah	hal-le-lu'iah
hallyard	halyard	halyard	hal'yard
harbour	harbour	harbour	har'bor
hearken	hearken	hearken	hark'en
harmonise	harmonize	harmonize	har'mon-ize
heathenise	heathenize	heathenize	hea'then-ize
Hebraicise	Hebraicize	Hebraicize	He-bra'i-cize
Hebraise	Hebraize	Hebraize	He'bra-ize
Hellenise	Hellenize	Hellenize	Hel'len-ize
hæmal	hæmal	hæmal	he'mal
hæmatin	hematin	hematin	hem'a-tin
hæmatite	hematite	hematite	hem'a-tite
hæmoglobin	hæmoglobin	hæmoglobin	hem-o-glo'bin
hæmoptysis	hæmoptysis	hæmoptysis	he-mop'ty-sis
hæmorrhage	hemorrhage	hæmorrhage	hem'or-rhage
hæmorrhoid	hemorrhoids	hæmorrhoid	hem'or-rhoid
herborise	herborize	herborize	her'bo-rize
Hibernicise	Hibernicize	Hibernicize	Hi-ber'ni-cize
hibernisation	hibernization	hibernization	hi-ber-ni-za'tion
hieroglyphise	hieroglyphize	hieroglyphize	hi-er-og'ly-phize

384     *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
hindrance	hindrance	hindrance	hinderance
Hindu	Hindu	Hindoo	Hindoo
Hindustani	Hindustani	Hindoostanee	Hindustanee
Hispanicize	Hispanicize	Hispanicize	Hispanicize
hoarhound	hoarhound	horehound	horehound
homeopathic	homeopathic	homeopathic	homeopathie
homeopathist	homeopathist	homeopathist	homœopathist
homeopathy	homeopathy	homeopathy	homeopathy
homogenize	homogenize	homogenize	homogenize
homologize	homologize	homologize	homologize
honor	honor	honor	honor
hospitaler	hospitaler	hospitaler	hospitaller
hostilize	hostilize	hostilize	hostilize
hostler	hostler	hostler	hostler
hoveling	hoveling	hoveling	hovelling
humanize	humanize	humanize	humanize
humor	humor	humor	humor
humorist	humorist	humorist	humorist
hybridize	hybridize	hybridize	hybridize
hydrogenize	hydrogenize	hydrogenize	hydrogenize
hyperbolize	hyperbolize	hyperbolize	hyperbolize
hypercriticize	hypercriticize	hypercriticise	hypercriticise
hyperemia	hyperemia	hyperæmia	hyperæmia
hyphenize	hyphenize	hyphenize	hyphenize
hypnotize	hypnotize	hypnotize	hypnotize
hypostatize	hypostatize	hypostatize	hypostatize
hypothesize	hypothesize	hypothesize	hypothesize
iambize	iambize	iambize	iambize
iconize	iconize	iconize	iconize
idealize	idealize	idealize	idealize
idiotize	idiotize	idiotize	idiotize



<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
hinderance	hinderance	hindrance	hin'drance
Hindoo	Hindu	Hindu	Hin'du
Hindoostanee	Hindustani	Hindustani	Hin-du-stan'i
Hispanicise	Hispanicize	Hispanicize	His-pan'i-eize
horehound	horehound	horehound	hoar'hound
homœopathic	homœopathic	homœopathic	ho-me-o-path'ic
homœopathist	homœopathist	homœopathist	ho-me-op'a-thist
homœopathy	homœopathy	homœopathy	ho-me-op'a-thy
homogenise	homogenize	homogenize	ho-mog'e-nize
homologise	homologize	homologize	ho-mol'o-gize
honour	honour	honour	hon'or
hospitaller	hospitaller	hospitaller	hos'pi-tal-er
hostilise	hostilize	hostilize	hos'til-ize
ostler	hostler	hostler	hos'tler
hovelling	hovelling	hovelling	hov'el-ing
humanise	humanize	humanize	hu'man-ize
humour	humour	humour	hu'mor
humourist	humorist	humorist	hu'mor-ist
hybridise	hybridize	hybridize	hy'brid-ize
hydrogenise	hydrogenize	hydrogenize	hy'dro-gen-ize
hyperbolise	hyperbolize	hyperbolize	hy-per'bo-lize
hypereriticeise	hypereriticeise	hypereriticeise	hy-per-crit'i-eize
hyperæmia	hyperæmia	hyperæmia	hy-per-e'mi a
hyphenise	hyphenize	hyphenize	hy'phen-ize
hypnotise	hypnotize	hypnotize	hyp'no-tize
hypostatise	hypostatize	hypostatize	hy-pos'ta-tize
hypothesise	hypothesize	hypothesize	hy-poth'e-size
 iambise	 iambize	 iambize	 i am'bize
iconise	iconize	iconize	i'con-ize
idealise	idealize	idealize	i de'al-ize
idiotise	idiotize	idiotize	id'i-ot-ize

# 386    *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
idolatrize	idolatrize	idolatrize	idolatrize
idolize	idolize	idolize	idolize
iliadize	iliadize	iliadize	iliadize
illegalize	illegalize	illegalize	illegalize
illegitimatize	illegitimatize	illegitimatize	illegitimatize
illiberalize	illiberalize	illiberalize	illiberalize
immaterialize	immaterialize	immaterialize	immaterialize
immortalize	immortalize	immortalize	immortalize
impale	empale	impale	empale
impanel	impanel	impanel	impanel
impaneled	impaneled	impaneled	impanelled
impaneling	impaneling	impaneling	impaneling
imperialize	imperialize	imperialize	imperialize
imperiled	imperiled	imperiled	imperilled
incase	incase	incase	encase
inclose	enclose	inclose	enclose
inclosure	enclosure	inclosure	enclosure
incognizable	incognizable	incognizable	incognizable
incognizant	incognizant	incognizant	incognizant
individualize	individualize	individualize	individualize
inorganizable	inorganizable	inorganizable	inorganizable
inorganization	inorganization	inorganization	inorganization
inorganized	inorganized	inorganized	inorganized
inoxidizable	inoxidizable	inoxidizable	inoxidizable
inoxidize	inoxidize	inoxidize	inoxidize
instalment	instalment	installment	instalment
instil	instil	instill	instil
intellectualize	intellectualize	intellectualize	intellectualize
internationalize	internationalize	internationalize	internationalize
Ionicize	Ionicize	Ionicize	Ionicize
Ionize	Ionize	Ionize	Ionize
Italianize	Italianize	Italianize	Italianize

<i>Stormonth</i>	<i>Imperial</i>	<i>Orford</i>	<i>Divisions</i>
idolatrise	idolatrize	idolatrize	i dol'a-trize
idolise	idolize	idolize	i'dol-ize
iliadise	iliadize	iliadize	il'i-ad-ize
illegalise	illegalize	illegalize	il-le'gal-ize
illegitimatisè	illegitimize	illegitimize	il-le-git'i-ma-tize
illiberalise	illiberalize	illiberalize	il-lib'er-al-ize
immaterialise	immaterialize	immaterialize	im-ma-te'ri-al-ize
immortalise	immortalize	immortalize	im-mor'tal-ize
empale	impale	impale	in-pale'
impanel	impanel	empanel	im-pan'el
impanelled	impanelled	empanelled	im-pan'el-ed
impannelling	impannelling	empannelling	im-pan'el-ing
imperialise	imperialize	imperialize	im-pe'ri-al-ize
imperilled	imperilled	imperilled	im-per'il-ed
encase	incase	encase	in-case'
enclose	inclose	enclose	in-close'
enclosure	inclosure	enclosure	in-clo'sure
incognisable	incognizable	incognizable	in-cog'ni-za-ble
incognisant	incognizant	incognizant	in-cog'ni-zant
individualise	individualize	individualize	in-di-vid'u-al-ize
inorganisable	inorganizable	inorganizable	in-or'gan-i-za-ble
inorganisation	inorganization	inorganization	in-or-gan-i-za'tion
inorganised	inorganized	inorganized	in-or'gan-ized
inoxidisable	inoxidizable	inoxidizable	in-ox'i-diz-a-ble
inoxidise	inoxidize	inoxidize	in-ox'i-dize
instalment	instalment	instalment	in-stal'ment
instil	instil	instil	in-stil'
intellectualise	intellectualize	intellectualize	in-tel-lee'tu-al-ize
internationalise	internationalize	internationalize	in-ter-na'tion-al-ize
Ionicise	Ionicize	Ionicize	I on'i-eize
Ionise	Ionize	Ionize	I'o-nize
Italianise	Italianize	Italianize	I tal'ian-ize

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
italicize	italicize	italicize	italicize
itemize	itemize	itemize	itemize
Jacobinize	Jacobinize	Jacobinize	Jacobinize
Japanization	Japanization	Japanization	Japanization
jasperize	jasperize	jasperize	jasperize
jeremiad	jeremiad	jeremiad	jeremiade
jeweled	jeweled	jeweled	jewelled
jeweler	jeweler	jeweler	jeweller
jeweling	jeweling	jeweling	jewelling
jewelry	jewelry	jewelry	jewellery
judgment <sup>1</sup>	judgment	judgment	judgment
kidnapped	kidnaped	kidnaped	kidnapped
kidnapper	kidnaper	kidnaper	kidnapper
kidnapping	kidnaping	kidnaping	kidnapping
kilogram	kilogram	kilogram	kilogram
kotow	kotow	kotow	kowtow
kumiss	kumiss	koumiss	koumiss
labeling	labeling	labeling	labelling
labor	labor	labor	labor
labored	labored	labored	labored
laborer	laborer	laborer	laborer
laborsome	laborsome	laborsome	laborsome
lachrymal	lacrimal	lachrymal	lachrymal
lachrymose	lacrimose	lachrymose	lachrymose
hammergeier	hammergeier	hammergeir	hammergeyer
lampas	lampas	lampas	lampass
lanthanum	lanthanum	lanthanum	lanthanum
lanyard	lanyard	lanyard	lanyard
Latinize	Latinize	Latinize	Latinize

<sup>1</sup> In the revised version of the Bible, judgement is spelled with the e,  
and this spelling is approved by Dr. J. A. H. Murray.

*Comparative list of variable spellings*     389

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
italicise	italicize	italicize	i tal'i-cize
itemise	itemize	itemize	i'tem-ize
Jacobinise	Jacobinize	Jacobinize	Jac'o-bin-ize
Japanisation	Japanization	Japanization	Jap-a-ni-za'tion
jasperise	jasperize	jasperize	jas'per-ize
jeremiad	jeremiad	jeremiad	jer-e-mi'ad
jewelled	jewelled	jewelled	jew'el-ed
jeweller	jeweller	jeweller	jew'el-er
jewelling	jewelling	jewelling	jew'el-ing
jewellery	jewelry	jewellery	jew'el-ry
judgment	judgment	judgement	judg'ment
kidnapped	kidnapped	kidnapped	kid'nap-ped
kidnapper	kidnapper	kidnapper	kid'nap-per
kidnapping	kidnapping	kidnapping	kid'nap-ping
kilogramme	kilogram	kilogramme	kil'o-gram
	kow-tow	kotow	ko-tow'
koumiss	kumiss	koumiss <sup>1</sup>	ku'miss
labelling	labelling		la'bel-ing
labour	labour		la'bor
laboured	laboured		la'bor-ed
labourer	labourer		la'bor-er
laboursome	laboursome		la'bor-some
lachrymal	lachrymal		lac'ry-mal
lachrymose	lachrymose		lac'ry-mose
lammergeir	lammergeier		lam'mer-gei-er
lampass	lampas		lam'pas
lanthanum	lanthanum		lan'tha-num
laniard	lanyard		lan'yard
Latinise	Latinize		Lat'in-ize

<sup>1</sup> As far as published, January, 1902.

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<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
laureled	laureled	laureled	laurelled
legalization	legalization	legalization	legalization
legalize	legalize	legalize	legalize
legitimize	legitimize	legitimize	legitimize
lethargize	lethargize	lethargize	lethargize
leucorrhea	leucorrhea	leucorrhœa	leucorrhœa
leveled	leveled	leveled	levelled
leveler	leveler	leveler	leveller
leveling	leveling	leveling	levelling
libeled	libeled	libeled	libelled
libeler	libeler	libeler	libeller
libeling	libeling	libeling	libelling
libelous	libelous	libelous	libellous
liberalize	liberalize	liberalize	liberalize
licorice	licorice	licorice	licorice
lin (pool or pond)	lin	lin	lin
lionize	lionize	lionize	lionize
liter	liter	liter	litre
literalize	literalize	literalize	literalize
localize	localize	localize	localize
lodestone	lodestone	loadstone	loadstone
lodgment	lodgment	lodgment	lodgement
luster	luster	luster	lustre
macadamize	macadamize	macadamize	macadamize
machinize	machinize	machinize	machinize
magnetize	magnetize	magnetize	magnetize
mama	mama	mamma	mamma
mammionize	mammionize	mammionize	mammionize
manœuver	maneuver	maneuver	manœuvre
manœuverer	maneuverer	maneuverer	manœuvrer
marbleize	marbleize	marbleize	marbleize

<i>Stormouth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
laurelled	laurelled		lau'rel-ed
legalisation	legalization		le-gal-i-za'tion
legalise	legalize		le'gal-ize
legitimise	legitimize		le-git'i-mize
lethargise	lethargize		leth'ar-gize
leucorrhea	leucorrhœa		leu-cor-rhe'a
levelled	levelled		lev'el-ed
leveller	leveller		lev'el-er
levelling	levelling		lev'el-ing
libelled	libelled		li'bel-ed
libeller	libeller		li'bel-er
libelling	libelling		li'bel-ing
libellous	libellous		li'bel-ous
liberalise	liberalize		lib'er-al-ize
liquorice	liquorice		lie'o-ricce
linn	lin		
lionise	lionize		li'on-ize
litre	litre		li'ter
literalise	literalize		lit'er-al-ize
localise	localize		lo'cal-ize
lodestone	loadstone		lode'stone
lodgment	lodgment		lodg'ment
lustre	lustre		lus'ter
macadamise	macadamize		mac-ad'am-ize
machinise	machinize		ma-chin'ize
magnetise	magnetize		mag'net-ize
mamma	mama		
mammmonise	mammmonize		mam'mon-ize
manceuvre	manceuvre		ma-nœu'ver
manceuvrer	manceuvrer		ma-nœu'ver-er
marbleise	marbleize		mar'ble-ize

## 392 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
martyrize	martyrize	martyrize	martyrize
marvelous	marvelous	marvelous	marvellous
materialize	materialize	materialize	materialize
maugre	maugre	mauger	maugre
meager	meager	meager	meagre
medalist	medalist	medalist	medallist
mediatize	mediatize	mediatize	mediatize
medieval	medieval	mediaeval	mediaeval
medievalize	medievalize	mediaevalize	mediaevalize
memorize	memorize	memorize	memorize
mercurialize	mercurialize	mercurialize	mercurialize
metaled	metaled	metaled	metalled
metaling	metaling	metaling	metalling
metallize	metalyze	metallize	metallize
meter	meter	meter	metre
methodize	methodize	methodize	methodize
millionaire	millionaire	millionaire	millionaire
millionize	millionize	millionize	millionize
mineralize	mineralize	mineralize	mineralize
minimize	minimize	minimize	minimize
miter	miter	miter	mitre
mobilize	mobilize	mobilize	mobilize
modeled	modeled	modeled	modelled
modeler	modeler	modeler	modeller
modeling	modeling	modeling	modelling
mold	mold	mold	mould
molt	molt	molt	moult
monetize	monetize	monetize	monetize
monopolize	monopolize	monopolize	monopolize
moralize	moralize	moralize	moralize
mortalize	mortalize	mortalize	mortalize
mustache	mustache	mustache	mustache



<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
martyrise	martyrize		mar'tyr-ize
marvellous	marvellous		mar'vel-ous
materialise	materialize		ma-te'ri-al-ize
mangre	maugre		mau'gre
meagre	meagre		mea'ger
medallist	medallist		med'al-ist
mediatise	mediatize		me'di-a-tize
mediaeval	mediæval		me-di-e'val
mediævalise	mediævalize		me-di-e'val-ize
memorise	memorize		mem'o-rize
mercurialise	mercurialize		mer-cu'ri-al-ize
metalled	metalled		met'al-ed
metalling	metalling		met'al-ing
metallise	metallize		met'al-lize
metre	metre		me'ter
methodise	methodize		meth'od-ize
millionaire	millionaire		mil-lion-aire'
millionise	millionize		mil'lion-ize
mineralise	mineralize		min'er-al-ize
minimise	minimize		min'i-mize
mitre	mitre		mi'ter
mobilise	mobilise		mo'bil-ize
modelled	modelled		mod'el-ed
modeller	modeller		mod'el-er
modelling	modelling		mod'el-ing
mould	mould		
moult	moult		
monetise	monetize		mon'e-tize
monopolise	monopolize		mo-nop'o-lize
moralise	moralize		mor'al-ize
mortalise	mortalize		mor'tal-ize
moustache	moustache		mus-tache'

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<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
mythologize	mythologize	mythologize	mythologize
mythopeic	mythopeic	mythopœic	mythopœic
naphthalene	naphthalene	naphthalene	naphthaline
naphthalize	naphthalize	naphthalize	naphthalize
narcotize	narcotize	narcotize	narcotize
narghile	narghile	nargile	nargile
nasalize	nasalize	nasalize	nasalize
natheless	nathless	nathless	nathless
nathemore	nathmore	nathmore	nathmore
nationalize	nationalize	nationalize	nationalize
naturalize	naturalize	naturalize	naturalize
nebulize	nebalize	nebulize	nebulize
nectarize	nectarize	nectarize	nectarize
neighbor	neighbor	neighbor	neighbor
Nemean	Nemean	Nemean	Nemean
neologize	neologize	neologize	neologize
nephelin	nepheline	nepheline	nepheline
neutralize	neutralize	neutralize	neutralize
nilgau	nilgau	nylghau	nylghau
niter	niter	niter	nitre
nitery	nitery	nitry	nitry
nitrogenize	nitrogenize	nitrogenize	nitrogenize
nitroglycerin	nitroglycerin	nitroglycerin	nitroglycerine
nomadize	nomadize	nomadize	nomadize
nominalize	nominalize	nominalize	nominalize
normalize	normalize	normalize	normalize
novelize	novelize	novelize	novelize
nozle	nozle	nozzle	nozle
nuncheon	nuncheon	nunchion	nunchion
obbligato	obbligato	obbligato	obbligato

*Comparative list of variable spellings*    395

<i>Stormouth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
mythologise	mythologize		my-thol'o-gize
mythopœic	mythopœic		myth-o-pœ'ic
naphthaline	naphthalene		naph'tha-lene
naphthalise	naphthalize		naph'tha-lize
narcotise	narcotize		nar'co-tize
nargile	narghile		nar'ghi-le
nasalise	nasalize		na'sal-ize
nathless	nathless		na'the-less'
nathemore	nathmore		na'the-more'
nationalise	nationalize		na'tion-al-ize
naturalise	naturalize		nat'n-ral-ize
nebulise	nebulize		neb'n-lize
nectarise	nectarize		nec'tar-ize
neighbour	neighbour		neigh'bor
Nemæan	Nemean		Ne-me'an
neologise	neologize		ne-ol'o-gize
nepheline	nephelin		neph'e-lin
neutralise	neutralize		neu'tral-ize
nylgau	nylgbau		nil'gau
nitre	nitre		ni'ter
nitry	nitry		ni'ter y
nitrogenise	nitrogenize		ni'tro-gen-ize
nitro-glycerin	nitro-glycerine		ni-tro-gly'cer-in
nomadise	nomadize		nom'ad-ize
nominalise	nominalize		nom'i-nal-ize
normalise	normalize		nor'mal-ize
novelise	novelize		nov'el-ize
nozzle	nozzle		noz'le
nuncheon	nuncheon		nun'cheon
obligato	obbligato		ob-bli-ga'to

396     *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
obelize	obelize	obelize	obelize
obi	obi	obi	obeah
ocher	ocher	ocher	ochre
ochery	ochery	ochery	ochrey
octastyle	octastyle	octostyle	octostyle
odalisk	odalisk	odalisque	odalisk
odeum	odeon	odeon	odeon
odize	odize	odize	odize
odor	odor	odor	odor
offense	offense	offense	offence
olivil	olivil	olivil	olivile
olivin	olivin	olivin	olivine
ombre	omber	omber	ombre
omelet	omelet	omelet	omelet
opalize	opalize	opalize	opalize
orang-utan	orang-utan	orang-outang	orang-outang
oratorize	oratorize	oratorize	oratorize
orein	orein	orein	orcine
organize	organize	organize	organize
orientalize	Orientalize	orientalize	orientalize
oriflamme	oriflamme	oriflamb	oriflamb
orillon	orillon	orillon	orillon
orpharion	orpharion	orpharion	orpharion
orpine	orpin	orpin	orpine
orthographize	orthographize	orthographize	orthographize
orthopaedic	orthopedic	orthopedic	orthopedic
ostracean	ostracean	ostracean	ostracean
ostracize	ostracize	ostracize	ostracize
ouzel	ouzel	onsel	ouzel
overpassed	overpassed	overpassed	overpast
oxid	oxid	oxide	oxide
oxidize	oxidize	oxidize	oxidize

<i>Stormouth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
obelise	obelize		ob'e-lize
obeah	obeah		
ochre	ochre		
ochrey	ochrey		
octastyle	octastyle		oc'ta-style
odalisque	odalisk		o'da-lisk
odeon	odeon		o de'um
odise	odize		
odour	odour		
offence	offence		of-fense'
olivile	olivil		ol'i-vil
olivine	olivin		ol'i-vin
ombre	ombre		om'bre
omelette	omelet		om'e-let
opalise	opalize		o'pal-ize
orang-outang	orang-outang		o rang'u-tan
oratorise	oratorize		or'a-tor-ize
orcin	orcine		or'cin
organise	organize		or'gan-ize
orientalise	orientalize		o ri-en'tal-ize
oriflamme	oriflamme		or'i-flamme
orillon	orillon		o ril'lon
	orpharion		or-pha'ri-on
orpin	orpin		or'pine
orthographise	orthographize		or-thog'ra-phize
	orthopædic		or-tho-pæ'dic
ostraceous	ostracean		os-tra'ce-an
ostracise	ostracize		os'tra-cize
ouzel	ousel		ou'zel
overpassed			o ver-pass'ed
oxide	oxide		ox'id
oxidise	oxidize		ox'i-dize

### 398 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
oxygenize	oxygenize	oxygenize	oxygenize
ozocerite	ozocerite	ozocerite	ozocerite
ozone	ozone	ozone	ozone
paganize	paganize	paganize	paganize
paleography	paleography	paleography	paleography
paleontology	paleontology	paleontology	paleontology
Paleozoic	Paleozoic	Paleozoic	Palaeozoic
palestra	palestra	palestra	palestra
pamperize	pamperize	pamperize	pamperize
panada	panada	panada	panado
pandour	pandour	pandour	pandour
panegyryze	panegyryze	panegyryze	panegyryze
paneled	paneled	paneled	panelled
paneling	paneling	paneling	panelling
papalize	papalize	papalize	papalize
papier-mâché	papier-mâché	papier-maché	papier-maché
papoose	papoose	papoose	pappoose
paradigmatize	paradigmatize	paradigmatize	paradigmatize
paraffin	paraffin	paraffin	paraffine
paralipsis	paraleipsis	paraleipsis	paraleipsis
paralogize	paralogize	paralogize	paralogize
paralyze	paralyze	paralyze	paralyze
paravant	paravant	paravant	paravamt
parceled	parceled	parceled	parcelled
parceling	parceling	parceling	parcelling
parlor	parlor	parlor	parlor
parochialize	parochialize	parochialize	parochialize
parrakeet	parrakeet	parrakeet	parquet
partialize	partialize	partialize	partialize
participialize	participialize	participialize	participialize
particularize	particularize	particularize	particularize

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
oxygenise	oxygenize		ox'y-gen-ize
ozokerite	ozocerite		o zo-cc'rite
ozonise	ozone		o'zo-nize
paganise	paganize		pa'gan-ize
palæography	palæography		pa-le-og'ra-phy
palæontology	palæontology		pa-le-on-tol'o-gy
Palæozoic	Palæozoic		Pa-le-o-zo'ic
palæstra	palestra		pa-les'tra
pamperise	pamperize		pam'per-ize
panada	panada		pa-na'da
pandour	pandoor		pan'door
panegyrisé	panegyrize		pan'e-gy-rize
panelled	panelled		pan'el-ed
panelling	panelling		pan'el-ing
papalise	papalize		pa'pal-ize
papier-maché	papier mâché		pa-pier'mâ-ché
papoose	papoose		pa-poose'
paradigmatisé	paradigmatize		par-a-dig'ma-tize
paraffin	paraffin		par'af-fin
paraleipsis	paralepsis		par-a-lip'sis
paralogise	paralogize		pa-ral'o-gize
paralyse	paralyse		par'a-lyze
paravaunt	paravant		par'a-vant
parcelled	parcelled		par'cel-ed
parcelling	parcelling		par'cel-ing
parlour	parlour		par'lor
parochialise	parochialize		pa-ro'chi-al-ize
paroquet	parrakeet		par'ra-keet
partialise	partialize		par'tial-ize
participialise	participialize		par-ti-cip'i-al-ize
particularise	particularize		par-tic'u-lar-ize

# 400     *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
partizan	partizan	partisan	partisan
party-colored	party-colored	party-colored	party-colored
pashia	pasha	pasha	pachia
patchouli	patchouli	patchouli	patchouly
patronize	patronize	patronize	patronize
pauperize	pauperize	pauperize	pauperize
paynim	paynim	painim	painim
peccary	peccary	peccary	peccary
pectin	pectin	pectin	pectine
peculiarize	peculiarize	peculiarize	peculiarize
pedantize	pedantize	pedantize	pedantize
peddler	pedler	peddler	pedler
pedestrianize	pedestrianize	pedestrianize	pedestrianize
pemmican	pemmican	pemmican	pemican
penciled	penciled	penciled	pencilled
percarbureted	percarbureted	percarbureted	percarburetted
perdue	perdue	perdu	perdu
perineum	perineum	perineum	perinëum
peritoneum	peritoneum	peritoneum	peritonæum
peroxid	peroxid	peroxide	peroxide
peroxidize	peroxidize	peroxidize	peroxidize
personalize	personalize	personalize	personalize
petaled	petaled	petaled	petaled
petardeer	petardeer	petardeer	petardeer
petrolin	petrolin	petroline	petroline
pewit	pewit	pewit	pewit
phaëton	phaeton	phaëton	phaeton
phagedena	phagedena	phagedena	phagedena
Phœnician	Phœnician	Phœnician	Phœnician
phenicin	phenicin	phenicine	phenicine
phenix	phenix	phenix	phœnix
phenyl	phenyl	phenyl	phenyle



<i>Stormouth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
partisan	partisan		par'ti-zan
party-coloured	party-coloured		par'ty-col-or-ed
pacha	pasha		
patchouly	patchouli		pa-tehou'li
patronise	patronize		pa'tron-ize
pauperise	pauperize		pau'per-ize
paynim	painim		pay'nim
peccari	peccary		pec'ea-ry
pectin	pectin		pec'tin
peculiarise	peculiarize		pe-cu'liar-ize
pedantise	pedantize		ped'an-tize
pedlar	pedlar		ped'dler
pedestrianise	pedestrianize		pe-des'tri-an-ize
pemmican	pemmican		pem'mi-can
pencilled	pencilled		pen'cil-ed
percarburetted	per-carburetted		per-car'bu-ret-ed
perdu	perdu		per-due'
perinaeum	perinaeum		per-i-ne'um
peritonaeum	peritoneum		per-i-to-ne'um
peroxide	peroxide		per-ox'id
peroxidise	peroxidize		per-ox'i-dize
personalise	personalize		per'son-al-ize
petalled	petaled		pet'al-ed
petardier	petardeer		pet-ar-deer'
petroline	petroline		pet'ro-lin
peewit	pewit		pe'wit
phaeton	phaeton		pha'e-ton
phagedæna	phagedena		phag-e-de'na
Phœnician	Phœnician		Phe-ni'cian
phenicine	phenicin		phen'i-cin
phenix	phœnix		phe'nix
phenyl	phenyl		phe'nyl

402     *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
philosophize	philosophize	philosophize	philosophize
phlebotomize	phlebotomize	phlebotomize	phlebotomize
phosgen	phosgen	phosgene	phosgene
phosphureted	phosphureted	phosphureted	phosphuretted
piassava	piassava	piassava	piassava
piaster	piaster	piaster	piaster
piecadill	piecadilly	piecadil	piecadilly
piecaninny	piecaninny	piekaninny	piekaninny
piekaback	piekaback	piekaback	piekback
piekax	piekax	piekax	piekaxe
pietoxin	pietoxin	pietoxin	pietoxine
pieul	pieul	pieul	pecul
pilau	pilau	pillau	pillau
pilgarlick	pilgarlick	pilgarlie	pilgarlie
pilgrimize	pilgrimize	pilgrimize	pilgrimize
pimento	pimento	pimento	pimenta
plagiarize	plagiarize	plagiarize	plagiarize
platinize	platinize	platinize	platinize
Platonize	Platonize	Platonize	Platonize
platyrrhine	platyrrhine	platyrrhine	platyrrhine
plebeianize	plebeianize	plebeianize	plebeianize
Pleiads	Pleiades	Pleiades	Pleiades
plow	plow	plow	plough
pluralize	pluralize	pluralize	pluralize
poetize	poetize	poetize	poetize
polarize	polarize	polarize	polarize
poleax	poleax	poleax	pole-axe
politicize	politicize	politicize	politicize
pollack	pollack	pollock	pollack
polverin	polverine	polverine	polverine
polyp	polyp	polyp	polype
polytheize	polytheize	polytheize	polytheize

<i>Stormouth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
philosophise	philosophize		phi-los'o-phize
phlebotomise	phlebotomize		phle-bot'o-mize
phosgene	phosgen		phos'gen
phosphuretted	phosphuretted		phos'plu-ret-ed
piassaba	piassava		pi-as'sa-va
piastre	piaster		pi-as'ter
piccadill	piccadil		pie'ea-dill
piccaninny	pickaninny		pie'ca-nin-ny
pick-a-pack	pickaback		pick'a-back
pickaxe	pickaxe		pick'ax
piertoxin	piertoxin		pie-ro-tox'in
picul	picul		pie'ul
pillaw	pillan		pi-lau'
pilgarlic	pilgarlick		pil-gar'lick
pilgrinise	pilgrimize		pil'grim-ize
pimento	pimento		pi-men'to
plagiarise	plagiarize		pla'gi-a-rize
platinise	platinize		plat'i-nize
Platonise	Platonize		Pla'to-nize
platyrhine	platyrhine		plat'yr-rhine
plebeianise	plebeianize		ple-be ian-ize
Pleiads	Pleiads		Plei'ads
plough	plough		
pluralise	pluralize		plu'ral-ize
poetise	poetize		po'et-ize
polarise	polarize		po'lar-ize
pole-axe	pole-axe		pole'ax
politicise	politicize		po-lit'i-cize
pollock	pollack		pol'lack
polverine	polverin		pol'ver-in
polype	polyp		
polytheise	polytheize		pol'y-the-ize

404 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
pommeled	pommeled	pommeled	pommelled
popularize	popularize	popularize	popularize
porcelainized	porcelainized	porcelainized	porcelainized
porcelanite	porcelanite	porcelanite	porcelainite
porphyryze	porphyryze	porphyryze	porphyryze
postiler	postiler	postiler	postiller
practise, <i>v.</i>	practise, <i>n.</i> and <i>v.</i>	practice, <i>n.</i> and <i>v.</i>	practise, <i>v.</i>
præmunire	præmunire	præmunire	præmunire
pram	praam	praam	pram
pratique	pratique	pratique	pratic
precipe	precipe	precipe	precipe
præminence	preeminence	preëminence	præminence
præmption	preemption	preëmption	præmption
preëngage	preengage	preëngage	preëngage
preëstablish	preestablish	preëstablish	preëstablish
preëxist	preexist	preëxist	preëxist
premise, <i>n.</i>	premise	premise	premise
pretense	pretense	pretense	pretence
preterit	preterit	preterit	preterite
pretor	pretor	pretor	pretor
primigenial	primigenial	primogenial	primogenial
prodigalize	prodigalize	prodigalize	prodigalize
program	program	programme	programme
proletariate	proletariat	proletariat	proletariat
prologuizer	prologizer	prologizer	prologizer
pronunciamiento	pronunciamiento	pronunciamiento	pronunciamiento
propretor	propretor	propretor	proprator
proselytize	proselytize	proselytize	proselytize
prosopopeia	prosopopeia	prosopopeia	prosopopeia
prothalamium	prothalamion	prothalamion	prothalamion
protoxid	protoxid	protoxide	protoxide
proverbialize	proverbialize	proverbialize	proverbialize

<i>Stormouth</i>	<i>Imperial</i>	<i>Orford</i>	<i>Divisions</i>
pommelled	pommelled		pom'mel-ed
popularise	popularize		pop'n-lar-ize
porcelainised	porcelainized		porce'lain-ized
porcellanite	porcellanite		por'ce-lan-ite
porphyrise	porphyrize		por'phy-rize
	postiller		pos'til-er
practise, <i>v.</i>	practise, <i>v.</i>		prae'tise
premunire	præmunire		præ-mu-ni're
praam	pram		
pratique	pratique		prat'ique
præcipe	præcipe		pre'ci-pe
pre-eminence	pre-eminence		pre-em'i-nence
pre-emption	pre-emption		pre-emp'tion
pre-engage	pre-engage		pre-en-gage'
pre-establish	pre-establish		pre-es-tab'lish
pre-exist	pre-exist		pre-ex-ist'
premiss	premise		prem'ise
pretence	pretence		pre-tense'
preterite	preterit		pret'er-it
prætor	prætor		pre'tor
primogenial	primigenial		pri-mi-ge'ni-al
prodigalise	prodigalize		prod'i-gal-ize
programme	programme		pro'gram
proletariat	proletariat		pro-le-ta'ri-ate
	prologizer		pro'logu-i-zer
pronunciamiento	pronunciamiento		pro-nun-ci-a-mien'to
propretor	proprætor		pro-pre'tor
proselytise	proselytize		pros'e-ly-tize
prosopopœia	prosopopeia		pro-so-po-pe'ia
prothalamium	prothalamium		pro-tha-la'mi-ni-um
protoxide	protoxide		pro-tox'id
proverbialise	proverbialize		pro-ver'bi-al-ize

406 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
prunella	prunella	prunella	prunello
psalmodize	psalmodize	psalmodize	psalmodize
pterodaetyl	pterodaetyl	pterodaetyl	pterodaetyl
ptyalin	ptyalin	ptyalin	ptyaline
pulk	pulkha	pulkha	pulkha
pulverin	pulverin	pulverine	pulverine
pulverize	pulverize	pulverize	pulverize
pupilarity	pupilarity	pupillarity	pupillarity
puritanize	Puritanize	puritanize	puritanize
purlin	purlin	purlin	purlin
purpurin	purpurin	purpurin	purpurine
putchuk	pachak	pachak	putchnek
pyroxylin	pyroxylin	pyroxylin	pyroxyline
quadruman	quadrumane	quadrumane	quadrumane
quarreled	quarreled	quarreled	quarrelled
quarreling	quarreling	quarreling	quarrelling
quatrefoil	quarterfoil	quarterfoil	quarter-foil
quercitrin	quercitrin	quercitrin	quercitrine
questor	questor	questor	questor
quinzain	quinzaine	quinzaine	quinzaine
quipu	quipu	quipu	quipo
raccoon	raccoon	raccoon	raccoon
raguly	ragulé	raguled	raguled
raja	raja	rajah	rajah
Rajput	Rajput	rajpoot	Rajpoot
rampallian	rampallian	rampallian	rampallian
rancor	rancor	rancor	rancor
ratan	rattan	rattan	rattan
ratany	ratany	rhatany	rhatany
rationalize	rationalize	rationalize	rationalize

*Comparative list of variable spellings*    407

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
prunella	prunella		pru-nel'la
psalmodise	psalmodize		psal'mo-dize
pterodaectyle	pterodactyl		pter-o-dac'tyl
ptyalin	ptyalin		pty'a-lin
pulkha	pulkha		
pulverin	pulverin		pul've-rin
pulverise	pulverize		pul've-rize
pupilarity	pupilarity		pu-pi-lar'i-ty
puritanise	puritanize		pu'ri-tan-ize
purline	purlin		pur'lin
purpurine	purpurin		pur'pu-rin
putchock	putchock		put-chuk'
pyroxyline	pyroxyline		py-rox'y-lin
quadrumane	quadruman		quad'ru-man
quarrelled	quarrelled		quar'rel-ed
quarrelling	quarrelling		quar'rel-ing
quarter-foil	quatrefoil		qua'tre-foil
quercitrine	quercitrin		quer'cit-rin
quæstor	questor		ques'tor
quinzaine	quinzaine		quin'zain
quippa	quipo		qui'pu
raccoon	raccoon		ra-coon'
raguled	raguly		rag'u-ly
rajah	rajah		ra'ja
rajpoot	Rajput		Raj-put'
rampallion	rampallian		ram-pal'lian
rancour	rancour		ran'cor
ratan	rattan		ra-tan'
rhatany	ratany		rat'a-ny
rationalise	rationalize		ra'tion-al-ize

408 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
raveled	raveled	raveled	ravelled
Raya	raya	rayah	rayah
realize	realize	realize	realize
rebaptize	rebaptize	rebaptize	rebaptize
recognize	recognize	recognize	recognize
reconnaissance	reconnaissance	reconnoissance	reconnoissance
reconnoiter	reconnoiter	reconnoiter	reconnoitre
redout	redout	redoubt	redoubt
reëcho	reecho	reëcho	reëcho
reëlect	reelect	reëlect	reëlect
reëstablish	reestablish	reëstablish	reëstablish
referable	referable	referable	referrible
régime	régime	régime	regime
regrater	regrator	regrater	regrator
regularize	regularize	regularize	regularize
reinforce	reenforce	reënforce	reënforce
remold	remold	remold	remould
remonetize	remonetize	remonetize	remonetize
renovator	renovator	renovator	renovater
reorganize	reorganize	reorganize	reorganize
republicanize	republicanize	republicanize	republicanize
reremouse	reremouse	rearmouse	rearmouse
reveled	reveled	reveled	revelled
reverie	reverie	reverie	revery
revetment	revetment	revetment	revetement
revolutionize	revolutionize	revolutionize	revolutionize
reynard	reynard	renard	reynard
rhabarbarin	rhabarbarin	rhabarbarin	rhabarbarine
rhapsodize	rhapsodize	rhapsodize	rhapsodize
rheometer	rheometer	rheometer	reometer
rhopalie	rhopalie	rhopalie	ropalie
rigor	rigor	rigor	rigor



<i>Stormonth</i>	<i>Imperial</i>	<i>Orford</i>	<i>Divisions</i>
ravelled	ravelled		rav'el-ed
rayah	rayah		Ra'ya
realise	realize		re'al-ize
rebaptise	rebaptize		re-bap-tize'
recognise	recognize		rec'og-nize
reconnaissance	reconnaissance		re-con'nais-sance
reconnoitre	reconnoitre		rec-on-noi'ter
redoubt	redout		re-dont'
re-echo	re-echo		re-ech'o
re-elect	re-elect		re-e-lect'
re-establish	re-establish		re-es-tab'lish
referrible	referrible		ref'er-a-ble
régime	regime		ré-gime'
regulator	regreter		re-gra'ter
regularise	regularize		reg'u-lar-ize
reinforce	reinforce		re-in-force'
remould	remould		re-mold'
remonetise	remonetize		re-mon'e-tize
renovater	renovator		ren'o-va-tor
reorganise	reorganize		re-or'gan-ize
republicanise	republicanize		re-pub'li-can-ize
reremouse	rere-mouse		rere'mouse
revelled	revelled		rev'el-ed
reverie	reverie		rev'e-rie
revetment	revetment		re-vet'ment
revolutionise	revolutionize		rev-o-lu'tion-ize
renard	renard		rey'nard
rhabarbarin	rhabarbarin		rha-bar'ba-rin
rhapsodise	rhapsodize		rhap'so-dize
rheometer	rheometer		rhe-om'e-ter
ropalie	rhopalie		rho-pal'ie
rigour	rigour		rig'or

## 410 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
rime	rime	rhyme	rhyme
ritornelle	ritornelle	ritornelle	ritornello
rivaled	rivaled	rivaled	rivalled
rivaling	rivaling	rivaling	rivalling
riveled	riveled	riveled	rivelled
rondo (music)	rondo	rondo	rondeau
rotunda	rotunda	rotunda	rotundo
rowan-tree	rowan-tree	rowan tree	rowan-tree
roweled	roweled	roweled	rowelled
roweling	roweling	roweling	rowelling
royalize	royalize	royalize	royalize
rubicel	rubicel	rubicelle	rubicelle
ruble	ruble	ruble	ruble
rumor	rumor	rumor	rumor
ruralize	ruralize	ruralize	ruralize
russeting	russeting	russeting	russetting
saber	saber	saber	sabre
sabered	sabered	sabered	sabred
sabretash	sabretache	sabretasche	sabretache
salaam	salaam	salam, <i>n.</i> salaam, <i>v.</i>	salam
salable	salable	salable	salable
saleratus	saleratus	saleratus	saleratus
salicin	salicin	salicin	salicine
salite	salite	salite	sahlite
salmi	salmi	salmis	salmis
salmon-peal	salmon-peal	salmon peel	salmon-peel
saltier	saltier	saltire	saltier
saltpeter	saltpeter	saltpeter	saltpetre
samara	samara	samara	samara
samson-post	samson	Samson post	Samson's-post
sandaled	sandaled	sandaled	sandalled

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
rhyme	rhyme		
ritornelle	ritornelle		ri-tor-nelle'
rivalled	rivalled		ri'val-ed
rivalling	rivalling		ri'val-ing
rivelled	rivelled		riv'el-ed
rondeau	rondeau		ron'do
rotunda	rotunda		ro-tun'da
roan-tree	rowan-tree		row'an-tree
rowelled	rowelled		row'el-ed
rowelling	rowelling		row'el-ing
royalise	royalize		roy'al-ize
rubicelle	rubicel		ru'bi-cel
rouble	rouble		ru'ble
rumour	rumour		ru'mor
ruralise	ruralize		ru'ral-ize
russeting	russeting		rus'set-ing
sabre	sabre		sa'ber
sabred	sabred		sa'ber-ed
sabretasche	sabretache		sa'bre-tash
salam	salaam		sa-laam'
saleable	saleable		sa'la-ble
saleratus	saleratus		sal-e-ra'tus
salicine	salicin		sal'i-cin
sahlite	salite		sa'lite
salmi	salmi		sal'mi
salmon-peel			sal'mon-peal
saltier	saltire		sal'tier
saltpetre	saltpetre		salt-pe'ter
samar	samara		sa-ma'ra
Samson's post	Samson's-post		sam'son-post
sandalled	sandalled		san'dal-ed

# 412    *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
sanhedrim	Sanhedrin	Sanhedrin	Sanhedrim
sanjak	sanjak	sanjak	sanjak
Sanskrit	Sanskrit	Sanskrit	Sanserit
santalín	santaline	santalín	santaline
santonín	santonín	santonín	santonine
sapajou	sapajou	sapajou	sapajo
sapodilla	sapodilla	sapodilla	sappodilla
saponín	saponín	saponín	saponine
sarlak	sarlak	sarlac	sarlyk
sarmentose	sarmentose	sarmentose	sarmentose
sarsenet	sarsenet	sarcenet	sarcenet
sassolín	sassolín	sassolín	sassoline
satirize	satirize	satirize	satirize
savanna	savanna	savanna	savanna
savior <sup>1</sup>	savior	savior	saviour
savor	savor	savor	savor
Sawney	Sawney		Sawney
seandalize	seandalize	seandalize	seandalize
scepter	scepter	scepter	sceptre
sceptered	sceptered	sceptered	sceptred
schematize	schematize	schematize	schematize
schismatize	schismatize	schismatize	schismatize
scrutinize	scrutinize	scrutinize	scrutinize
scurril	scurril	scurrile	scurrile
scurry	scurry	scurry	scurry
seamstress	seamstress	seamstress	seamstress
sectarianize	sectarianize	sectarianize	sectarianize
secularize	secularize	secularize	secularize
seizin	seizin	seizin	seisin
seleniureted	seleniureted	seleniureted	seleniuretted
semiology	semciology	semciology	semciology
Semitic	Semitic	Semitic	Shemitic

<sup>1</sup> Saviour is more approved as the synonym for Jesus Christ.

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
Sanhedrim	sanhedrim		san'he-drim
sangiae	sanjak		san'jak
Sanskrit	Sanskrit		San'skrit
santaline	santaline		san'ta-lin
santonine	santonin		san'to-nin
sapajou	sapajou		sap'a-jou
sapodilla	sapodilla		sap-o-dil'la
saponine	saponine		sap'o-nin
sarlac	sarlac		sar'lak
sarmentous	sarmentose		sar-men'tose
sarcenet	sarcenet		sarce'net
sassoline	sassolin		sas'so-lin
satirise	satirize		sat'i-rize
savannah	savanna		sa-van'na
saviour	saviour		sa'vior
savour	savour		sa'vor
Sawny	Sawney		Saw'ney
scandalise	scandalize		sean'dal-ize
sceptre	sceptre		scep'ter
sceptred	sceptred		scep'ter-ed
schematise	schematize		sche'ma-tize
schismatise	schismatize		schis'ma-tize
scrutinise	scrutinize		scru'ti-nize
scurrile	scurrile		scur'ril
skurry	scurry		scur'ry
sempstress	seamstress		seam'stress
sectarianise	sectarianize		sec-ta'ri-an-ize
secularise	secularize		sec'u-lar-ize
seizin	seizin		sei'zin
seleniuretted	seleniuretted		se-le'niu-ret-ed
semeiology	semeiology		se-mi-ol'o-gy
Shemitic	Semitic		Se-mit'ic

## 414 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
semolina	semolina	semolina	semoella
sensualize	sensualize	sensualize	sensualize
sentimentalize	sentimentalize	sentimentalize	sentimentalize
sentineled	sentineled	sentineled	sentinelled
sepulcher	sepulcher	sepulcher	sepulehre
sergeant	sergeant	sergeant	sergeant
sermonize	sermonize	sermonize	sermonize
seroon	seroon	ceeroon	seron
sesquioxid	sesquioxid	sesquioxide	sesquioxide
sesquisulphid	sesquisulfid	sesquisulphide	sesquisulphide
sexualize	sexualize	sexualize	sexualize
Shaksperian	Shakespearian	Shakespearean	Shakespearian
shaster	shastra	shaster	shaster
sheldapple	sheldapple	sheldafle	sheldafle
shellac	shellac	shell-lac	shellac
shelty	sheltie	sheltie	sheltie
sherif (Turk.)	sherif	shereef	sherif
shimmy	shimmy	shinty	shinty
shoveled	shoveled	shoveled	shovelled
shoveler	shoveler	shoveler	shoveller
shriveled	shriveled	shriveled	shrivelled
sialogogue	sialogogue	sialogogue	sialagogue
signaled	signaled	signaled	signalled
signaling	signaling	signaling	signalling
signalize	signalize	signalize	signalize
silica	silica	silica	silica
silicious	silicious	siliceous	silicious
sillibub	sillibub	sillabub	sillabub
simitar	simitar	seimiter	seymitar
skean	skean	skean	skain
skeptie	skeptie	skeptie	seceptie
skilful	skilful	skillful	skilful

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
semolina	semolina		sem-o-li'na
sensualise	sensualize		sen'su-al-ize
sentimentalise	sentimentalize		sen-ti-men'tal-ize
sentinelled	sentinelled		sen'ti-nel-ed
sepulchre	sepulchre		sep'ul-cher
serjeant	sergeant		ser'geant
sermonise	sermonize		ser'mon-ize
seron	seroon		se-roon'
sesquioxide	sesquioxide		ses-qui-ox'id
sesquisulphide	sesquisulphide		ses-qui-sul'phid
sexualise	sexualize		sex'u-al-ize
Shakespearian	Shaksperian		Shak-spe'ri-an
sastra	shaster		shas'ter
sheldafle	sheldafle		shel'dap-ple
shellac	shell-lac		shel'lac
sheltie	sheltie		shel'ty
scherif	shereef		she-rif'
shinty	shinty		shin'ny
shovelled	shovelled		shov'el-ed
shoveller	shoveller		shov'el-er
shrivelled	shrivelled		shriv'el-ed
sialogogue	sialogogue		si-al'o-gogue
signalled	signalled		sig'nal-ed
signalling	signalling		sig'nal-ing
signalise	signalize		sig'nal-ize
silex	silica		sil'i-ca
siliceous	siliceous		si-li'cious
sillabub	sillabub		sil'li-bub
cimeter	scimitar		sim'i-tar
skean	skean		
sceptic	sceptic		skep'tic
skilful	skilful		skil'ful

# 416     *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
Slavonian	Slavonian	Slavonian	Slavonian
sluggardize	sluggardize	sluggardize	sluggardize
smolder	smolder	smolder	smoulder
sniveler	sniveler	sniveler	sniveller
soberize	soberize	soberize	soberize
soboles	sobole	soboles	soboles
socialize	socialize	socialize	socialize
Socotran	Socotran	Socotrine	Socotrine
soke	soc	soc	soc
solarization	solarization	solarization	solarization
solecize	solecize	solecize	solecize
solemnize	solemnize	solemnize	solemnize
solemnizing	solemnizing	solemnizing	solemnizing
soliloquize	soliloquize	soliloquize	soliloquize
solmization	solmization	solmization	solmization
somber	somber	somber	sombre
sombering	sombering	sombering	sombring
somersault	somersault	somersault	somerset
sonnetize	sonnetize	sonnetize	sonnetize
sorbin	sorbin	sorbin	sorbine
sowens	sowens	sowens	sowens
spagiric	spagyric	spagyric	spagyric
spahee	spahi	spahi	spahee
spanceled	spanceled	spanceled	spancelled
specialization	specialization	specialization	specialization
speeter	speeter	specter	spectre
spense	spence	spence	spence
spherulite	spherulite	spherulite	spherulite
spickuel	spicknel	spicknel	spignel
spiritualize	spiritualize	spiritualize	spiritualize
splendor	splendor	splendor	splendor
splendorous	splendrous	splendrous	splendrous



<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
Selavonian	Slavonic		Sla-vo'ni-an
sluggardise	sluggardize		slug'gar-dize
smoulder	smoulder		smol'der
sniveller	sniveller		sniv'el-er
soberise	soberize		so'ber-ize
sobol	soboles		sob'o-les
socialise	socialize		so'cial-ize
Socotrine	Socotran, <i>n.</i> Socotrine, <i>a.</i>		Soe'o-tran
soc	soc		
solarisation	solarization		so-lar-i-za'tion
solecise	solecize		sol'e-cize
solemnise	solemnize		sol'em-nize
solemnising	solemnizing		sol'em-niz-ing
soliloquise	soliloquize		so-lil'o-quize
solmisation	solmization		sol-mi-za'tion
sombre	sombre		som'ber
sombring	sombring		som'ber-ing
somersault	somersault		som'er-sault
sonnetise	sonnetize		son'net-ize
sorbin	sorbine		sor'bin
sowans	sowens		sow'ens
spagyric	spagyric		spa-gir'ic
spahi	spahee		spa'hee
spancelled	spancelled		span'cel-ed
specialisation	specialization		spe-cial-i-za'tion
spectre	spectre		spec'ter
spence	spence		
sphærolite	spherulite		spher'u-lite
spignel	spignel		spick'nel
spiritualise	spiritualize		spir'i-tu-al-ize
splendour	splendour		splen'dor
	splendrous		splen'dor-ous

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
splenization	splenization	splenization	splenization
spoony	spoony	spooney	spooney
spuilzie	spulye	spulzie	spuilzie
spurry	spurry	spurry	spurrey
spurtle	spurtle	spurtle	spirtle
squinny	squinny	squiny	squiny
squirearchy	squirearchy	squirarchy	squirarchy
stadholder	stadholder	stadtholder	stadtholder
staniel	staniel	stannel	stannel
stathe	staith	staith	staith
steen	steen	steen	stean
stenciler	stenciler	stenciler	stenciller
sterilize	sterilize	sterilize	sterilize
stigmatize	stigmatize	stigmatize	stigmatize
stitchwort	stitchwort	stichwort	stitchwort
stith	stith	stith	stith
stolon	stolon	stolon	stolon
stoop ( <i>vessel</i> )	stoop	stoup	stoup
stoor	stoor	stour	stour
strokle	stroke	stroekle	strocal
strumose	strumose	strumous	strumose
strychnine	strychnin	strychnine	strychnia
stylar	stylar	stilar	stylar
styracin	styracin	styracin	styracine
suage	suage	suage	suage
subbass	subbass	sub-bass	subbass
suberin	suberin	suberin	suberine
subfusk	subfusk	subfuscous	snbfuse
subsidize	subsidize	subsidize	subsidize
subsidizing	subsidizing	subsidizing	subsidizing
subtilize	subtilize	subtilize	subtilize
subungual	subungual	subungual	subungual

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
splenisation	splenization		sple-ni-za'tion
spooney	spoony		
spulye	spuilzie		spuil'zie
spurry	spurrey		spur'ry
spurtle	spurtle		spur'tle
squiny	squiny		squin'ny
squirearchy	squirearchy		squire'ar-chy
stadtholder	stadtholder		stad'hold-er
staniel	stannel		stan'iel
staith	staith		
stean	steen		
stenciller	stenciller		sten'eil-er
sterilise	sterilize		ster'il-ize
stigmatise	stigmatize		stig'ma-tize
stitchwort	stitchwort		stitch'wort
stithe	stith		
stole	stolon		sto'lon
stoup	stoup		
stour	stour		
strocal	strocal		stro'kle
strumous	strumose		stru'mose
strychnine	strychnia		strych'nine
stilar	stylar		sty'lar
styracine	styracine		styr'a-cin
swage	suage		
sub-base	sub-base		sub'bass
suberin	suberin		su'be-rin
subfuse	subfusk		sub-fusk'
subsidise	subsidize		sub'si-dize
subsidising	subsidizing		sub'si-diz-ing
subtilise	subtilize		sub'til-ize
subungual	subungual		sub-un'gual

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<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
succor	succor	succor	succor
sufi	sufi	sufi	sofi
sulphid	sulfid	sulphide	sulphide
sulphureted	sulfureted	sulphureted	sulphuretted
sumac	sumac	sumac	sumach
summarize	summarize	summarize	summarize
supawn	supawn	supawn	supawn
surquidry	surquedry	surquedry	surquedry
suslik	souslik	suslik	souslik
sweetbrier	sweetbrier	sweetbrier	sweetbrier
swingletree	swingletree	singletree	swingletree
syenite	syenite	syenite	sienite
sylogize	syllogize	syllogize	syllogize
symbolize	symbolize	symbolize	symbolize
symmetrize	symmetrize	symmetrize	symmetrize
sympathize	sympathize	sympathize	sympathize
symphonize	symphonize	symphonize	symphonize
synalephe	synalepha	synalepha	synalopha
synchronize	synchronize	synchronize	synchronize
syncopize	syncopize	syncopize	syncopize
syneresis	syneresis	synæresis	synæresis
synonym	synonym	synonym	synonyme
synonymize	synonymize	synonymize	synonymize
synthesize	synthesize	synthesize	synthesize
syphilization	syphilization	syphilization	syphilization
syrup	sirup	sirup	sirup
systematize	systematize	systematize	systematize
tabor	tabor	tabor	tabor
taboret <small>(dim. of tabor)</small>	taboret	taboret	taboret
taborine	taborine	taborine	tabourine
tachylyte	tachylyte	tachylyte	tachylyte

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
succour	succour		sue'cor
sofi	sofi		su'fi
sulphide	sulphide		sul'phid
sulphuretted	sulphuretted		sul'phu-ret-ed
sumach	sumac		su'mac
summarise	summarize		sum'ma-rize
sepawn	supawn		su-pawn'
surquedry	surquedrie		sur'qui-dry
suslik	suslik		sus'lik
sweet-briar	sweet-brier		sweet'bri-er
swingletree	swing-tree		swin'gle-tree
syenite	syenite		sy'e-nite
sylogise	sylogize		syl'lo-gize
symbolise	symbolize		sym'bol-ize
symmetrise	symmetrize		sym'me-trize
sympathise	sympathize		sym'pa-thize
symphonise	symphonize		sym'pho-nize
synalepha	synalepha		syn-a-le'phe
synchronise	synchronize		syn'chro-nize
syncopise	syncopize		syn'co-pize
synaeresis	synaeresis		sy-ner'e-sis
synonym	synonym		syn'o-nym
synonymise	synonymize		sy-non'y-mize
synthesise	synthesise		syn'the-size
syphilisation	syphilization		syph-i-li-za'tion
syrup	syrup		syr'up
systematise	systematize		sys'tem-a-tize
tabour	tabor		ta'bor
tabouret	taboret		tab'or-et
tabourine	taborine		tab'or-ine
tachylite	tachylite		tach'y-lyte

## 422 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
taffrail	taffrail	taffrail	taffrail
taffy	taffy	taffy	taffy
tailage	tailage	tallage	tallage
talapoin	talapoin	talapoin	talapin
talpes	talpes	talipes	talipes
talukdar	talukdar	talookdar	talookdar
tantalize	tantalize	tantalize	tantalize
targeteer	targeteer	targeteer	targetier
tarpaulin	tarpaulin	tarpaulin	tarpauling
tartarize	tartarize	tartarize	tartarize
tasseled	tasseled	tasseled	tasselled
Tatar	Tatar	Tartar	Tartar
taurocol	taurocol	taurocol	taurocol
tautologize	tautologize	tautologize	tautologize
teazel, <i>v.</i>	teazel	teasel	teazle
teazel, <i>n.</i>	teazel	teasel	teasel
teazeled	teazeled	teaseled	teazled
tegmen	tegmen	tegmen	tegument
tellureted	tellureted	tellureted	telluretted
tellurion	tellurian	tellurian	tellurian
templet	templet	templet	templet
temporize	temporize	temporize	temporize
temporizing	temporizing	temporizing	temporizing
tenail	tenail	tenaille	tenaille
tereel	tereel	tiereel	tiereel
terre-plein	terreplem	terreplein	terre-plein
territorialize	territorialize	territorialize	territorialize
terrorize	terrorize	terrorize	terrorize
tessellate	tessellate	tessellate	tessellate
theater	theater	theater	theatre
theologize	theologize	theologize	theologize
theorize	theorize	theorize	theorize

<i>Stormonth</i>	<i>Imperial</i>	<i>Orford</i>	<i>Divisions</i>
taffierel	taffrail		taff'rail
toffy	taffy		taf'fy
tallage	tailage		tail'age
talapoyn	talapoin		tal'a-poin
taliped	talipes		tal'i-pes
talookdar	talookdar		ta-luk'dar
tantalise	tantalize		tan'tal-ize
targeteer	targeteer		tar-ge-teer'
tarpaulin	tarpaulin		tar-pau'lin
tartarise	tartarize		tar'tar-ize
tasselled	tasselled		tas'sel-ed
Tartar	Tartar		Ta'tar
taurocoll	taurocoll		tau'ro-col
tautologise	tautologize		tau-tol'o-gize
teasel	teasel		tea'zel
teasel	teasel		tea'zel
teaseled			tea'zel-ed
tegmen	tegument		teg'men
telluretted	telluretted		tel'lu-ret-ed
tellurion	tellurion		tel-lu'ri-on
template	templet		tem'plet
temporise	temporize		tem'po-rize
temporising	temporizing		tem'po-riz-ing
tenaille	tenail		te-nail'
tiercel	tiercel		ter'cel
terre-plain	terre-plein		terre'plein
territorialise	territorialize		ter-ri-to'ri-al-ize
terrorise	terrorize		ter'ror-ize
tesselate			tes'sel-late
theatre	theatre		the'a-ter
theologise	theologize		the-ol'o-gize
theorise	theorize		the'o-rize

## 424 *Comparative list of variable spellings*

<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
theosophize	theosophize	theosophize	theosophize
Thomism	Thomism	Thomism	Thomaism
thorium	thorium	thorium	thorium
threnody	threnody	threnode	threnody
tiffling	tiffling	tiffin	tiffin
tigerish	tigerish	tigerish	tigrish
timbal	timbal	tymbal	tymbal
timbreled	timbreled	timbreled	timbrelled
tinchel	tinchel	tinchel	tinchell
tinseled	tinseled	tinseled	tinselled
tinseling	tinseling	tinseling	tinselling
titbit	titbit	tidbit	tidbit
toluene	toluene	toluene	toluole
tom-tom	tom-tom	tam-tam	tomtom
totalize	totalize	totalize	totalize
tourmalin	tourmalin	tourmaline	tourmaline
toweling	toweling	toweling	towelling
trammeled	trammeled	trammeled	trammelled
tranquelize	tranquelize	tranquelize	tranquillize
tranship	transship	transship	transship
trass	trass	trass	tarras
traveled	traveled	traveled	travelled
traveler	traveler	traveler	traveller
traveling	traveling	traveling	travelling
travertin	travertin	travertine	travertine
tribunical	tribunical	tribunitial	tribunitial
tricolor	tricolor	tricolor	tricolor
tridaetyl	tridaetyl	tridaetyl	tridaetyl
trilith	trilith	trilithon	trilithon
trioxid	trioxid	trioxide	trioxide
trivet	trivet	trivet	trevet
trompe	trompe	tromp	tromp



<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
theosophise	theosophize		the-os'o-phize
Thomasm	Thomasm		Tho'mism
thorium	thorium		tho'ri-um
threnody	threnode threnody		thren'o-dy
tiffin	tiffin		tif'fing
tigerish	tigrish		ti'ger-ish
timbal	tymbal		tim'bal
timbrelled	timbrelled		tim'brel-ed
tinchel	tinchel		tin'chel
tinselled	tinselled		tin'sel-ed
tinselling	tinselling		tin'sel-ing
tid-bit	tidbit		tit'bit
toluene	toluene		tol'u-ene
tam-tam	tam-tam		tom'tom
totalise	totalize		to'tal-ize
tourmaline	tourmalin		tour'ma-lin
towelling	towelling		tow'el-ing
trammelled	trammelled		tram'mel-ed
tranquillise	tranquillize		tran'quil-ize
trans-ship	franship		tran-ship'
trass	trass		
travelled	travelled		trav'el-ed
traveller	traveller		trav'el-er
travelling	travelling		trav'el-ing
travertine	travertin		trav'er-tin
tribunitial	tribunician		trib-u-ni'cial
tricolour	tricolour		tri'eol-or
tridactylous	tridactyle		tri-dac'tyl
trilith	trilith		tri'lith
trioxide	trioxide		tri-ox'id
trevet	trivet		triv'et
tromp	tromp		

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<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
tropologize	tropologize	tropologize	tropologize
troweled	troweled	troweled	trowelled
trullization	trullization	trullization	trullization
tsetse	tsetse	tsetse	tzetze
tumor	tumor	tumor	tumor
tunneled	tunneled	tunneled	tunnelled
tunneling	tunneling	tunneling	tunnelling
Turkoman	Turkoman	Turcoman	Turkoman
turnsol	turnsole	turnsole	turnsole
tusser	tussur	tussah	tussah
tussock-grass	tussock-grass	tussock grass	tussac-grass
tweeze	tweeze	tweeze	tweeze
twibill	twibil	twibil	twibil
twyer	tuyère	tuyère	tuyere
tympanize	tympanize	tympanize	tympanize
tyrannize	tyrannize	tyrannize	tyrannize
tyrolite	tyrolite	tyrolite	tyrolite
udaler	udaler	udaler	udaller
uhlan	uhlan	uhlan	ulan
ulmin	ulmin	ulmin	ulmine
unappareled	unappareled	unappareled	unappareled
unauthorized	unauthorized	unauthorized	unauthorized
unbaptized	unbaptized	unbaptized	unbaptized
unbiased	unbiased	unbiased	unbiassed
unburden	unburden	unburden	unburden
unclench	unclench	unclinch	unclinch
unharbor	unharbor	unharbor	unharbor
universalize	universalize	universalize	universalize
unkempt	unkempt	unkempt	unkenmed
unmold	unmold	unmold	unmould
unraveler	unraveler	unraveler	unraveller

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
tropologise	tropologize		tro-pol'o-gize
trowelled	trowelled		trow'el-ed
trullisation	trullization		trul-li-za'tion
tsetse	tsetse		tset'se
tumour	tumour		tu'mor
tunnelled	tunnelled		tun'nel-ed
tunnelling	tunnelling		tun'nel-ing
Turcoman	Turkoman		Tur'ko-man
turnsol	turnsole		turn'sol
tussur			tus'ser
tussac-grass	tussock-grass		tus'sock-grass
tweese	tweese		
twibill	twibill		twi'bill
tuyere	tuyere		twy'er
tympanise	tympanize		tym'pa-nize
tyrannise	tyrannize		tyr'an-nize
tirolite	tyrolite		tyr'o-lite
ndaller	ndaller		u'dal-er
ulan	uhlan		uh'lan
ulmin	ulmin		ul'min
unapparelled	unapparelled		un-ap-par'el-ed
unauthorised	unauthorized		un-au'thor-ized
unbaptised	unbaptized		un-bap-tized'
unbiassed	unbiassed		un-bi'as-ed
unburthen	unburthen		un-bur'den
unclinch	unclench		un-clench'
unharbour	unharbour		un-har'bor
universalise	universalize		u ni-ver'sal-ize
unkempt	unkempt		un-kempt'
unmould	unmould		un-mold'
unraveller	unraveller		un-rav'el-er

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<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
uranography	uranography	uranography	uranography
uremia	uremia	uræmia	uræmia
utas	utas	utas	utas
utilize	utilize	utilize	utilize
vagabondize	vagabondize	vagabondize	vagabondize
valor	valor	valor	valor
vapor	vapor	vapor	vapor
vaporization	vaporization	vaporization	vaporization
vavator	vavator	vavator	vavator
ventriloquize	ventriloquize	ventriloquize	ventriloquize
venue (in fencing)	venue	venew	veney
verbalize	verbalize	verbalize	verbalize
versicolor	versicolor	versicolor	versicolor
via	via	via	via
vial	vial	vial	vial
viciousity	viciousity	vitiosity	vitiosity
victimize	victimize	victimize	victimize
victualer	victualer	victualer	victualler
viengna	viengna	vieuña	vienna
vigor	vigor	vigor	vigor
villain (serf)	villain	villain	villein
villainize	villainize		villanize
villainous	villainous	villainous	villanous
villainy	villainy	villainy	villany
villeinage	villénage	villanage	villeinage
villous	villous	villous	villous
vise (a tool)	vise	vise	vice
visualize	visualize	visualize	visualize
vitalize	vitalize	vitalize	vitalize
vizir	vizier	vizier	vizier
vizor	vizor	visor	visor

*Comparative list of variable spellings*     429

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
ouranography	uranography		u ra-nog'ra-phy
uræmia	uræmia		u re'mi-a
utis	utis		u'tas
utilise	utilize		u'til-ize
vagabondise	vagabondize		vag'a-bond-ize
valour	valour		val'or
vapour	vapour		va'por
vaporisation	vaporization		va-por-i-za'tion
vavasour	vavasor		vav'a-sor
ventriloquise	ventriloquize		ven-tril'o-quize
venew	venue		ven'ue
verbalise	verbalize		ver'bal-ize
versicolour	versicolour		ver'si-col-or
viâ	via		
phial	vial		vi'al
viciosity	viciosity		vi'ei-os'i-ty
victimise	victimize		vic'tim-ize
victualler	victualler		vic'tual-er
vicugna	vicugna		vi-cu'gna
vigour	vigour		vig'or
villein	villain		vil'lain
villainise	villanize		vil'lain-ize
villainous	villainous		vil'lain-ous
villainy	villainy		vil'lain y
villeinage	villénage		vil'lein-age
villose	villous		vil'lous
vice	vice		
visualise	visualise		vi'su-al-ize
vitalise	vitalize		vi'tal-ize
vizier	vizier		vi-zir'
visor	visor		viz'or

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<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
vocalize	vocalize	vocalize	vocalize
voivode	waywode	waywode	voivode
volatilize	volatilize	volatilize	volatilize
voltzine	voltzite	voltzite	voltzine
voweled	voweled	voweled	vowelled
vowelize	vowelize	vowelize	vowelize
vulcanize	vulcanize	vulcanize	vulcanize
vulgarize	vulgarize	vulgarize	vulgarize
wadi	wadi	wady	wady
wagon	wagon	wagon	wagon
Wahabi	Wahabi	Wahabee	Wahabee
waiment	waiment	wayment	wayment
wainscoting	wainscoting	wainscoting	wainscoting
wapenshaw	wapenshaw	wapinschaw	wappinschaw
weeviled	weeviled	weeviled	weevilled
weir	weir	weir	wear
welsher	welsher	welsher	welsher
wergild	wergild	weregild	weregild
werwolf	werwolf	werewolf	were-wolf
whiffletree	whipple-tree	whippletree	whippletree
whimsy	whimsy	whimsey	whimsey
whinyard	whinyard	whinyard	whinyard
whisky	whisky	whisky	whiskey
whizz	whiz	whiz	whiz
whopper	whopper	whapper	whopper
wilful	wilful	willful	wilful
wivern	wivern	wiver	wiver
woeful	woful	woeful	woful
wold	wold	wold	wold
woodruff	woodruff	woodruff	woodroof
woolen	woolen	woolen	woollen

*Comparative list of variable spellings*    431

<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
vocalise	vocalize		vo'cal-ize
vaivode	waywode		voi'vode
volatilise	volatilize		vol'a-til-ize
voltzine	voltzine		volt'zine
vowelled	vowelled		vow'el-ed
vowelise	vowelize		vow'el-ize
vulcanise	vulcanize		vul'can-ize
vulgarise	vulgarize		vul'gar-ize
wady	wady		
waggon	wagon		wag'on
Wahabee	Wahabee		Wa-ha'bi
wayment	waiment		wai'ment
wainscotting	wainscotting		wain'scot-ing
wapinschaw	wapenshaw		wap'en-shaw
weevilled	weevilled		wee'vil-ed
wear	weir		
welcher	welcher		welsh'er
weregild	wergild		wer'gild
werewolf	werewolf		wer'wolf
whiffle-tree	whipple-tree		whif'fle-tree
whimsey	whimsey		whim'sy
whinger	whinyard		whin'yard
whisky	whisky		whis'ky
whiz	whiz		
whapper	whopper		whop'per
wilful	wilful		wil'ful
wyvern	wyvern		wi'vern
woful	woeful		woe'ful
weald	wold		
woodroof	woodruff		wood'ruff
woollen	woollen		wool'en

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<i>Century</i>	<i>Standard</i>	<i>Webster</i>	<i>Worcester</i>
worshiped	worshipped	worshiped	worshipped
worshiper	worshiper	worshiper	worshipper
Wyclifite	Wyclifite	Wyclifite	Wickliffite
xanthin	xanthin	xanthin	xanthine
xanthophyl	xanthophyl	xanthophyll	xanthophyll
xyloidine	xyloidin	xyloidin	xyloidine
yernut	yer-nut	yernut	yernut
zaffer	zaffer	zaffer	zaffre
zemindar	zemindar	zamindar	zemindar
zinkiferous	zinkiferous	zinciferous	zinciferous
zinkite	zincite	zineite	zincite
zoëtrope	zoetrope	zoetrope	zoetrope
zoölogy	zoology	zoölogy	zoölogy



<i>Stormonth</i>	<i>Imperial</i>	<i>Oxford</i>	<i>Divisions</i>
worshipped	worshipped		wor'ship-ed
worshipper	worshipper		wor'ship-er
Wickliffite	Wickliffite		Wyc'hif-ite
xanthine	xanthin		xan'thin
xanthophyll	xanthophyll		xan'tho-phyl
xyloidine	xyloidine		xy-loi'dine
yar-nut	yer-nut		yer'nut
zaffre	zaffre		zaf'fer
zemindar	zemindar		zem'in-dar
zinciferous	zinciferous		zin-kif'er-ous
zincite	zincite		zin'kite
zoetrope	zoetrope		zo'e-trope
zoology	zoology		zo-ol'o-gy

## B

### FRENCH DIVISION OF WORDS

**A.** According to G. Daupeley-Gouverneur ("Le Compositeur et le Correcteur Typographes," Paris, 1880), there are two schools, one favoring division according to etymology, the other according to French spelling. The latter to be preferred. (Hence *ins-truction*, and not *in-struction*, since in oral spelling in the schools it is always, for example, *m, a, ma, u, u, s, nus, manus, e, r, i, t, crit, manuscrit*.)

**B.** No mute syllable to be carried over, even of four letters, unless under stress of narrow measure. (Not *publi-ques*, but *pu-bliques*.)

**C.** No two-letter syllable to be carried over even if not mute (*par-mi, rele-vé, confon-du*), nor the pronominal article attached to the verb as its object (*prenez-la*), nor the demonstrative adverb attached to pronouns (*ceux-ci*).

**D.** No two-letter ending of the line if the letters are thin (*il-lettré, li-mace, fi-ligrane*), under any circumstances; the measure may excuse two thick letters (*enfantine, pa-villon*).

**E.** No one-letter ending ever admissible (*i-mage, a-venir, é-mission*), nor in combination with an elision (*l'é-légance, l'a-vénement, d'a-vance, d'é-pargne, qu'a-vant*).

**F.** No division between two vowels (*lon-ange, théâtre, situ-ation*) [M. Claye, head of the house for which our author was former proof-reader, thinks this an unreasonable prejudice], except in case of compounds (*extra-ordinaire, archi-épiscopal, anti-orléaniste*; preferable to *extraor-dinaire*, etc.).

**G.** Divide compounds, already hyphenated, on the hyphen by preference (*morte-saison, contre-expertise, plus-value*), and compounds elided with apostrophe after the

apostrophe (grand'- mère, à grand'- peme), but not omitting the hyphen, as is sometimes done [see Marie Bashkirtseff's Journal, Paris, 1888, grand' | maman].

**H.** Divide after a mute syllable in the middle of a word rather than before (courte- pointe, not cour- tepointe, événe- ment, not évé- nement).

**I.** Carry over euphonic **t** between hyphens (ira- t-il, présente- t-on).

**J.** Never divide on **x** or **y** (= **es** and **ii**): neither Alexandre nor Ale- xandre, fix- er nor fi- xer, roy- aliste nor ro- yaliste.

**K.** Never carry over **etc.**

**L.** No more than three successive lines ending with a hyphen are tolerable. An obsolete rule forbade the first line of a work ending in a hyphen.

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W. P. G's observations based on Rambaud (R): Hist. de la Civilisation Contemp. en France, Paris, 1888.

Llhomme (L): Les Femmes Écrivains, Paris, c. 1892.

Daudet (D): Tartarin sur les Alpes, Paris, 1886.

Bashkirtseff (B): Journal, Paris, 1888.

Bacourt (Bt): Souvenirs d'un Diplomate, Paris, 1882.

Flaubert (F): Correspondance, iii<sup>e</sup> série, Paris, 1891.

Taine (T): Origines de la France Contemp., Paris, 1887.

(DG) refers to Daupéley-Gouverneur, as above.

**1** In general, with compounds of **ab-** (**abs-**) **circon-** **com-** **con-** **dés-** **ex-** **in-** **ob-** **per-** **pro-** **sub-** **super-** **trans-**, divide on the preposition. But when **s impur** (**s** followed by a consonant) succeeds, *generally* divide on that, especially in the case of **in-** (compare DG [A]).

**R** (both usages)

circon- stance

recon- stitua

in- struction

circous- tance

cons- tituer

ins- truction

**L** (both usages)

circon- stance

cons- truire

pros- cription

circous- tance

supers- titieuses

B (both usages)	circon- stance cons- cience	obs- tacles [obs- cures in Rooses: Musée Plantin-Moretus, 188-]
Bt (single usage)	circon- stance con- struction con- stitution }	in- stitution
F (both usages)		in- scription
	cons- tamment	ins- pire      nonobs- tant
T (both usages)	con- struit cons- truire	in- stant ins- tants
		sub- stance subs- tituer ab- strainte } per- spective }

2 Divide on vowel or diphthong before a single consonant, or before the digraphs bl el fl gl pl; br er dr gr pr tr vr; ch dh gh ph th; gn.

R	pu- blique dépen- plement	célé- brer dé- cret d'a- près } [DG E] }	rappro- ché ca- tholique
	souverai- neté OE- dipe } [DG D] }	péné- trèrent on- vrier } [DG D] }	télégra- phique sei- gneur
	seu- lement } [DG H] }		ralliè- rent } sollici- tent }
	ré- pugnait }		[DG B] }
L		qua- drille	s' a- vancer } d' A- lembert }
			[DG E] }
D	l'a- vait l'a- bitude } d'hô- tel }		
	[DG E] }		
B	au- tour } ai- mée }	œu- vres	quatno- riste
	[DG D] }		
Bt	[Ja- mes	fo- reign	trou- blesome ]
T	au- rions	d'É- tat }	Vau- ghan }
	[DG D]	d'a- bord }	
	au- tre }	[DG E] }	
	[DG D] }		
	B ] }		

3 Divide between two consonants (not constituting one of the above digraphs), including liquid *ll*: or between a consonant and a digraph (or trigraph).—No exception in the case of a monosyllable ending in mute *e* (contrary to DG B).—No consideration paid to effect on nasalization (to the eye).

R	sep-tembre plébis-cite expres-sement ecclési-as-ques } [DG B] }	caout-chouc Philadel-phonie sim-plement An-gleterre mem-bres } [DG B] }	misan-thrope pam-phlet juil-let Nan-tes } Char-les } mar-che } [DG B] } hom-me } [DG B] } C }
L	ten-drement sous-traire	En-ghien	horos-cope [stéréo-scope R]
B	im-mense		
Bt	im-médiat	[bles-sings	Fran-eklin } Die-kens }
F	des-cription	manus-crites	par-des-sus <sup>1</sup> [DG G]
T	{ bud-dhiste { Stend-hal	des-cendent	famil-les [DG B] comp-tes <sup>2</sup> [DG B]

<sup>1</sup> Middle syllable's pronunciation left ambiguous.

<sup>2</sup> *p* treated as non-existent.

4 Other three- and four-consonant combinations to be divided according to compound, or root and ending:

R	lors-que aujour-d'hui	func-tion	Augs-burg
L	long-temps	gentils-hommes	
D	Jung-frau		Vitz-nau
B	Oelst-nitz		
Bt	comp-tant (perhaps under Rule 3 if <i>p</i> is treated as non-existent).		
F	grand'-chose		

W. P. G.

January, 1896.

## C

### ITALIAN DIVISION OF WORDS

W. P. G's observations based on Barbèra (B): *Memorie d'un Editore*, Florence, 1883.

Carducci (C): *Rime di F. Petrarca*, Leghorn, 1876.

Cibrario (Ci): *Econ. Polit. del Medio Evo*, vol. i., Turin, 1861.

Mario (M): *Scritti*, vol. i., Bologna, 1884.

Stecchetti (S): *Postuma Nova, Polemica*, Bologna, 1884, 1885.

Ricci (R): *First Italian Reading-Book*, New York (London make ?), 1888.

Giannone (G): *Opere Postume*, vol. i., Italy (no place, probably under the ban political and ecclesiastical), 1821.

In comparison with Gesualdo (Ge), *Il Petrarca*, Venice, 1553.

Machiavelli (Ma), *Discorsi*, Venice, 1554.

Boccaccio (Bo), *Decamerone*, Florence, 1573.

[See the corresponding paragraphs in French Division.]

**C.** Two letters may be carried over even in a two-syllable word, as, no- **mo**, and C has not only co- **me** but (in narrow measure) co- **m'**.

**D.** The line may end with two letters, even if thin, as, li- bera, fi- gliuoli.

**E.** The best practice is now doubtless adverse to absolute one-letter endings, which were used *ad libitum* in Latin books and in the early Italian texts, and are not infrequent in C (o- mai, a- vesse, 'n- elhiostro, [e- nim]), and of constant occurrence in Ci (e- sempi, u- dienze). This has commonly no regard to the exigencies of spacing.— There seems to be no rule against one-letter endings in combination with an elision, as, C (l'o- ziose), Ci (d'I- talia), M (l'a- more), G (l'o- pinione). The oldest works cited are full of instances of both these usages.

**F.** Division may take place between two vowels, as, C (pa- iono).

**G.** Compounds are generally disregarded in favor of the rule to divide on the vowel where possible. But the usage is mixed here as in the Latin. Thus, B (di- scus- sioni, di- sposti, di- sereta; but also tra- scorsi, tras-

enra, **tras-** porto); C (di- susata, [qui- squis,] tra- sportò, tra- slazione); Ci (tra- scrivere and **tras-** enrata, dis- onorati, in- stituti); M (di- spostì, di- sgrazia, tra- sformate). — The usage with tra- tras- varies also in the elder texts: Bo (tra- sportarsi), Ge (tra- sfigurato, **tras-** figurò). — In dissyllabic prefixes, care is not always taken to make the division after the preposition, even when there is room, as, S (so- praindicate, for sopra- indicate).

**J.** The Latin division was uniformly on the vowel preceding **x**, and is correctly followed in C ([respe- xisset]), M ([ma- xima]). It is regularly observed in Spanish and in Portuguese, where the sound of this consonant has become aspirated. The Italian alphabet has no **x**.

**L.** Four successive hyphens occur in B, five in C, six in Ci, five in M, four and five on one page in S (P. N.), four in G, six in Bo and Ge.

**M.** In such locutions as nell' arte, mezz' ore, quell' Arcadia, l' altr' ieri, fors' anco, the well-settled practice is to carry over the elided syllable—nel- l'arte, l'al- tr'ieri, for- s'anco. But G varies between quel- l'istesso and quell'a- zione, all'o- recchio, as does the older Ge between del- l'appetito and dell'- arco. The latter is also free to end the line with an elision (ch' | egli), as in Bo (co' | va- lenti, e' | giovani, tra' | quali, se'. | ), and even R (po' | strano, se' | l'abate, pe' | suo').

**1** Divide on vowel or diphthong before a single consonant, or before any consonantal combination capable of beginning an Italian word, including sb, sd, and sf, or before vr. (The division, in Latin words, before et goes back to the days when these letters were cast on a single type-body. Compare no- etc in p. 1 of Fust and Schöffer's Psalter of 1457. The modern Portuguese retains this division: *e. g.*, produ- ctoras.)

B	sa- lute Au- stria	de- gne ne- gli	do- vrebbe te- sta dispoti- smo di- screta
C	ma- snade		Pa- squati di- susata
Ci	e- sempi	[distri- ctionem] [Malme- sbury]	vo- stra tempe- ste dis- onorati (exception)
M	Ro- smini [Wa- shington]	Sofoni- sba legi- slativi	mac- stro so- vranità di- sgrazia tra- sformate
G	[au- etoris]	giuri- sdizione Pre- sbiteriano	[nu ptiis]
Bo	A- braam	sodi- sfare	dov- rà (solitary exception)
Ma	n- scire		pae- se
Ge	terremo- to [dile- eti]	bias- mo (exception)	fre- sca tras- figurò } tra- sfigurato }

2 Divide between double consonants; and between a consonant and a practicable initial consonant or combination as above. (Notice the occasional reluctance to divide the **k** sound, -ck, -eq, in sympathy with the Portuguese, as in Ja- eques; the varying usage, also, in Latin words, with pt [the Portuguese permit themselves to carry over this combination].)

B	pub- blicar viag- gio col- l'amico	ciac- chierare [Dun- cker] (exception) [Fran- klin]	mar- chigiano  men- tre novem- bre
C		[Stut- tgart]	che'n- tendendo



Ci	[Regen- sburg] [avec- ques]	
M	[Stan- sfeld] [Wim- pfen] ta- cque / na- cque } (exception)	tran- quillo sol- dati  par- lamente com- battendo
Gi	[assum- psit]	{ [coem- ptionem] [descrip- tionem] [descrip- tum] }
Bo	tae- que piae- que	
Ma	ae- que ae- quistare nae- que	
Ge Petrarch-	tae- que piae- que nae- que ae- queta	[volu- ptas] [see- ptrum]  [Da- plne] [Ere- chtheo] (exception)

W. P. G

June, 1896.

## D

### GERMAN DIVISION OF WORDS

W. P. G's observations based on Lankénau and Oelsnitz (L): *Das Heutige Russland*, Leipzig, 1881.

Baumbach (B): *Sommernächten*, Leipzig, 1885 (Roman letter).

Kapp (K): *Geschichte des Deutschen Buchhandels*, Leipzig, 1886, and Justus Erich Bollmann, Berlin, 1880.

Sicherer (S): *Die Genossenschaftsgesetzgebung in Deutschland*, Erlangen, 1872.

Heppe (H): *Geschichte des Deutschen Volksschulwesens*, Gotha, 1858, vol. i.

Goethe (G): *Werke*, Weimar, 1887, vol. i, part 3, and Paris, 1836, vol. iii.

Hartmann (Ha): *Die Nigritier*, Berlin, 1876 (Roman letter).

Meyer's *Konversations-Lexikon* (M), vol. xi, Leipzig, 1888.

[See the corresponding paragraphs in French Division.]

C. Two letters may be carried over even in a two-syllable word, as, die- **se**, Bluntsch- **li**.

D. The line may end with two letters, as, **ei-** nem, **ih-** nen (and numerous prefixes).

E. Single-letter endings are avoided, if not forbidden.

F. Division may take place between vowels, as, the-oretisch, and in obedience to the rules for compounds and prefixes, as, Bade-ort, Bau-aufseher, Be-antwortung.

G. With compounds, division is preferably by component parts, as, Mittel-alter; but Mit-telalter or Mit-telal-ter is permissible, while Mitte-lalter is not.

J. It is proper to divide on a vowel before **x**, as, Ale-xander.

L. Four successive hyphens occur in L, K, Ha; five in M; six in H; and seven in S.

1 Divide compounds by component parts preferably; subdivision, if necessary, should be independent for each part (see [G] above), without regard to Rule 4. (The exception *Din-stag* below is to be accounted for by the early practice of casting long **s** and **t** on one type-body.

See its operation in Rule 4.) The same treatment is applicable to compounds of classic origin.

Bade-ort Hoch-ebene Auer-ochs König-reich wohnach ein-ander Sprachengewirr (L); Berges-abhang Schlag-entzwei Schweins-leder Müllers-tochter Jahrestag (B); Voll-endung Schreib-art Eng-land Manuskript Mono-graphien Aristo-kratie (K); Gut-achten Bekanntma-chung (S); Sonn-abend Fried-lich viereckig Heb-amme [Din-stag] (H); Lohnbe-dienten Fels-lagen (G); Bau-aufseher Physio-gnomien Properispomenon (Ha); Diet-lich Re-präsentanten atmosphärisch kontra-stierendes Pro-gnathie epi-scopales Mon-archie Tri-klinium Mikro-scop Manganhydr-oxyd Beet-hoven (M).

2 Divide on prefixes, except in the infrequent case of emp-, where the tendency if not the rule is to join **p** and **f**, as, Em-pfindung. (In the case of trans- the **s** is given to the main word if elision has occurred in consequence of that word beginning with **s**.) The prefix may be subdivided, as Un-ternehmen.

Ver-ehrung Umher-irrens er-blicken Be-antwortung Ge-präge un-interessant (L); auf-hören her-unter gegen-über Ein-gang pro-phetischen (B); Mit-arbeiter dar-über beob-achteten Re-skripte Kon-skription inter-essant [in-teresse] Trans-port [tran-scripta] (K); Ex-kursion Em-pfahl inte-ressant (irregular) (G); Ver-unzierungen (Ha).

3 Divide on suffixes beginning with a consonant, as, -bar, -chen, -fach, -haft, -heit, -keit, -lich, -los, -schaft, -zig. (In accordance with Rule 4 or 5, but contrary to the English practice, a consonant is regularly carried over for suffixes beginning with a vowel, as, -end, -ig, -isch, -ung, as well as endings of inflection, declension, comparison, or agency.)

Städt-chen ekel-haft Vergangen-heit mög-lich weib-lich Leiden-schaft (L); wunder-bare Selig-keit (B); viel-fach zweck-los (K); [Lebhaf-tigkeit] (G); vortreff-lich (Ha).

4 (Rules 1-3 satisfied), divide on a vowel or diphthong followed by a single consonant, including *h* and *x*; or before *bl*, *gl*, *kl*: *br*, *dr*, *fr*, *gr*, *kr*, *skr*, *str*, *tr*, *thr*: *ch*, *ph*, *th*: *sch*: *tseh*: single type *ek*, *st*, *sz* (in Roman letter = *ss*, divided *s-s*), *tz*. Usage fluctuates with *pf*, *as*, *Ku-pfer* *Schöp-fung* *dum-pfig*: with *dr*, *as*, *nied-rig* *nied-rig*: with *fr*, *as*, *schief-rigen*: with *kl*, *as*, *dunk-ler*, and *st*, *as*, *lus-tig*. (Here the suffix seems to claim the single consonant.) Finally, we meet with *Dent-schen* instead of *Deu-tschen*.

Wie-der Behüti-gung heili-gen Ei-lande grü-nen Roma-nen verbunde-nen Eu-ropa Wande-rung gewese-n bedeu-tend Ale-xander De-klamation Fe-bruar Pa-triarchen Ko-stroma ma-chen Ste-phan ro-then zwi-schen Berdi-tschew Fe-stung Preu-szen dran-szen (L): zei-gend dei-nigen (B): schrei-ben Brie-fen geisti-gen sei-ner spa-nische changie-ren Patrio-tismus [qua-dringentesimo] Ma-trizen unparteyi-schen Exi-stenz Maje-stät frühe-sten Mini-sterium (K): ei-gene ei-nem ih-nen kontra-hiren koo-perative steh-ende (irregular) pu-blizirt nie-driger Indu-strie au-szerdem Gese-tzes (S): mö-gen Ta-ges vorläufi-gen ge-hen Bib-liotheken (irregular) mü-szen (H): nä-her ru-hig beste-hen rü-cken gro-szen (G): Entste-hung Zuzie-hungen blü-henden frü-hesten wei-ter beglei-tetes Ni-gritier Katastro-phen geogra-phischer wilde-sten indu-striösen Zoroa-strichen (Ha): Me-xiko eu-ropäischer Samo-jeden Bi-bliothek Ma-drid Kathe-drale Ro-dri-guez Emi-granten Je-frem Mi-kroscope Bea-trix Deme-trius Di-strikt Lo-thringen Mi-thridatisch Ku-pfer Pondi-tscherri Kan-tschuk Pe-tschenegen (M).

5 Divide between double consonants; between two consonants other than the digraphs and trigraphs enumerated in Rule 4; or between a consonant or consonantal combination and any combination capable of beginning a German word. But note the exceptions indicated under Rule 4.

Quel- len bren- nen fes- selnd Wet- ters dunk- ler (irregular) nied- rig (irregular) unschul- dig gegen- den Verbin- dung Drohun- gen mil- den Sep- tember behaup- ten charak- terisirt Bos- porus Lamais- mus mitt- lerer wel- chem son- stige Kon- trast herr- schende Deut- sehen (irregular?) Pet- schora (irregular) Kap- tschak (L); weis- sen (Roman letter) Gries- gram schwan- kender erwach- senen leuch- teten Adel- heid dam- pfenden klat- schenden (irregular?) lus- tige (irregular?) (B); Renais- sance Ok- tober Korrek- toren Dis- putiren Dis- ziplin des- peratem (in disregard of classic prefix) Eras- mus Fis- kal Nachfol- gerin Völ- kern Sach- sens Exem- plar Pamph- leten Für- sten Lempertz- schen (K); Genos- senschaft verflos- senen zen- tral Bluntsch- li (S); al- len widersin- nig brin- gen sin- gen Schöp- fung letz- terer säch- sisch Drechs- ler (H); näch- stens Em- pfin- dungen käm- pfen Tisch- chen Men- schen (G); müs- sen wis- sen beis- senden (all Roman letter) Auffas- sung dum- pfig schief- rigen (irregular?) Por- trait Alexan- drien höch- stens Flach- ses deh- nenden Vereh- rung Semitis- mus Skulp- turen ägyp- tisch (Ha); Es- karpe Is- pahan Geg- ner Ma- gnesia (irregular, as if follow- ing the Greek division) Kep- ler lan- gern Lan- gres Zwin- ger Mus- kat Dam- pfer Tübin- gen Weresch- tschagin (M).

W. P. G

*August, 1898.*

# E

## SPANISH DIVISION OF WORDS

A single consonant between vowels begins a syllable:

me-sa, *table*.

la-bor, *needle-work*.

The letters **ch**, **rr**, **ll**, and **ñ**, are considered as simple consonants, and follow the same rule:

mu-cha-cho, *boy*.

ni-ño, *child*.

pan-ta-lla, *lamp-shade*.

tie-rra, *land*.

Two separable consonants standing between vowels are divided:

puer-ta, *door*.

gus-to, *pleasure*.

**Exception.**—The letters **b**, **c**, **ch**, **d**, **f**, **g**, **j**, **p**, **q**, **t**, **v**, **z**, followed by **l** or **r**, cannot be separated, unless they unite compound words:

pa-la-bra, *word*.

ta-bla, *board*.

si-glo, *century*.

po-drá, *he will be able*.

sub-lu-nar, *sub-lunar*.

Three or four consonants, of which **s** is the second, divide after the **s**:

cons-tan-te, *constant*.

trans-cri-bir, *to copy*.

Otherwise compound words are to be resolved into their elements:

cor-ta-plu-mas, *penknife*.

ca-ri-lar-go, *long-faced*.

pre-po-si-cion, *preposition*.

ad-je-ti-vo, *adjective*.

True diphthongs and triphthongs are indivisible:

vie-ne, *he comes*.

bue-no, *good*.

pre-cia-is, *ye prize*.

va-cie-is, *ye may empty*.

but

lo-or, *praise*.

le-er, *to read*.

a-ta-ud, *coffin*.

gan-zú-a, *false key*.

Copied, by permission, from Knapp's Grammar of the Modern Spanish Language. Second edition, 12mo, pp. 18, 19. Boston, Ginn & Co., 1900.

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